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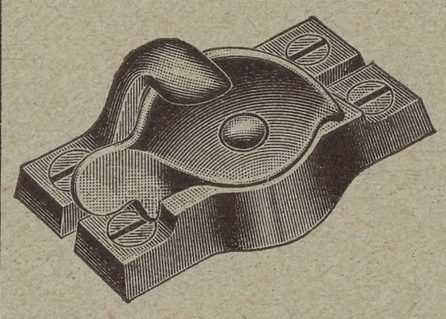

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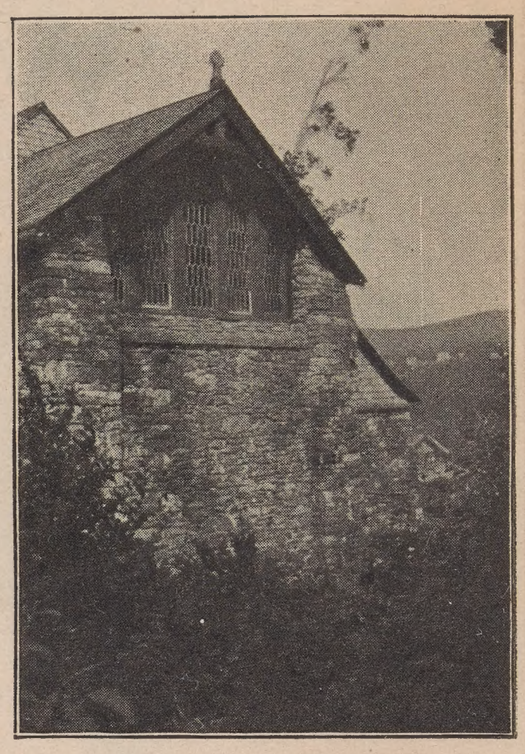

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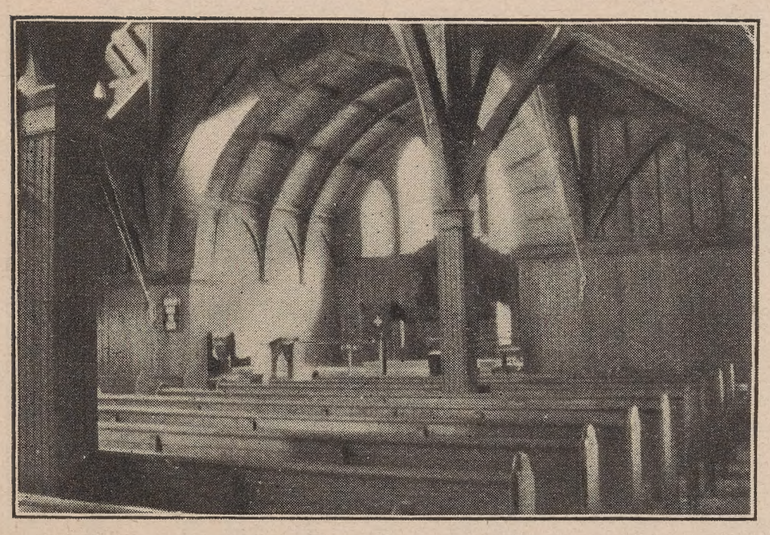

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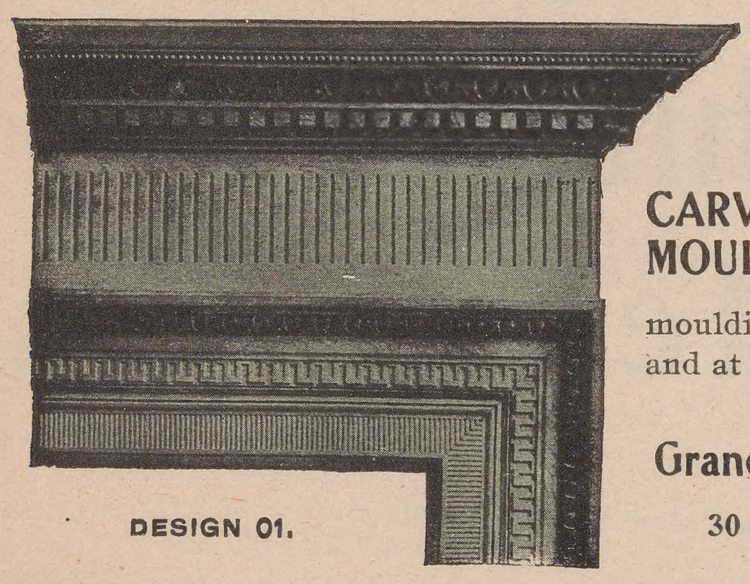

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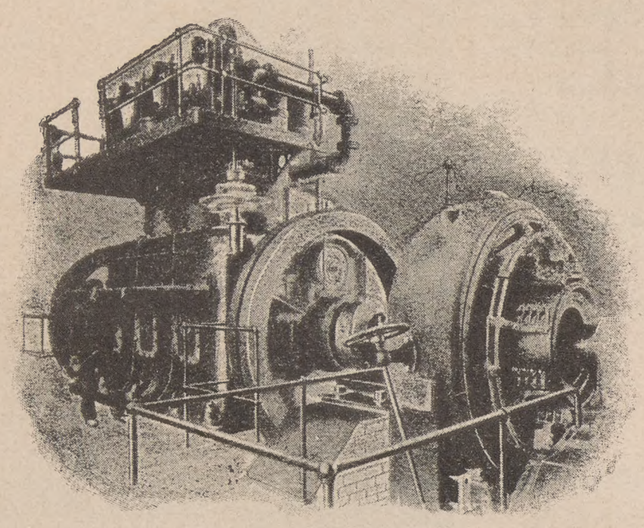

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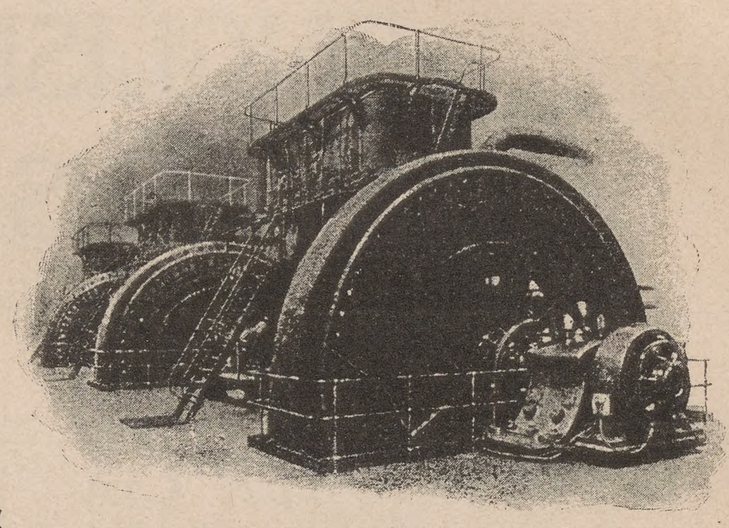

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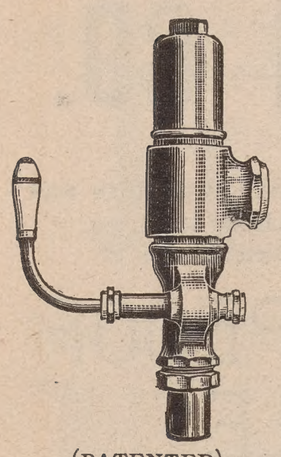

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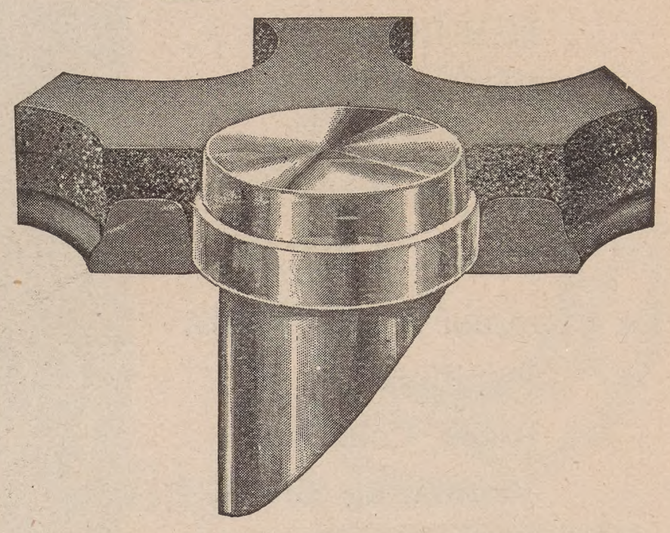

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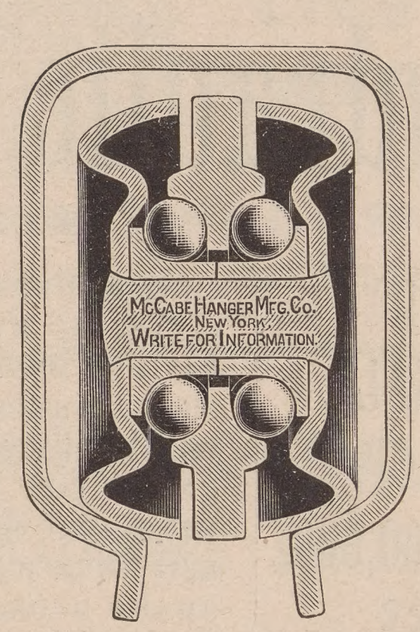

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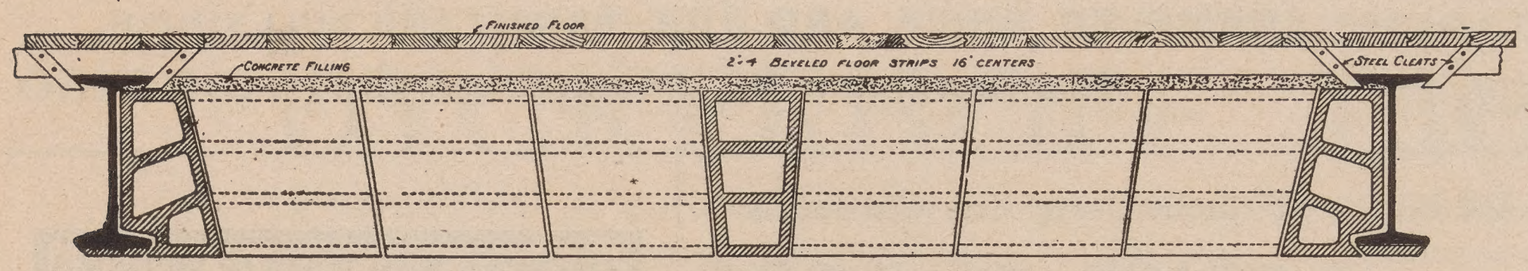

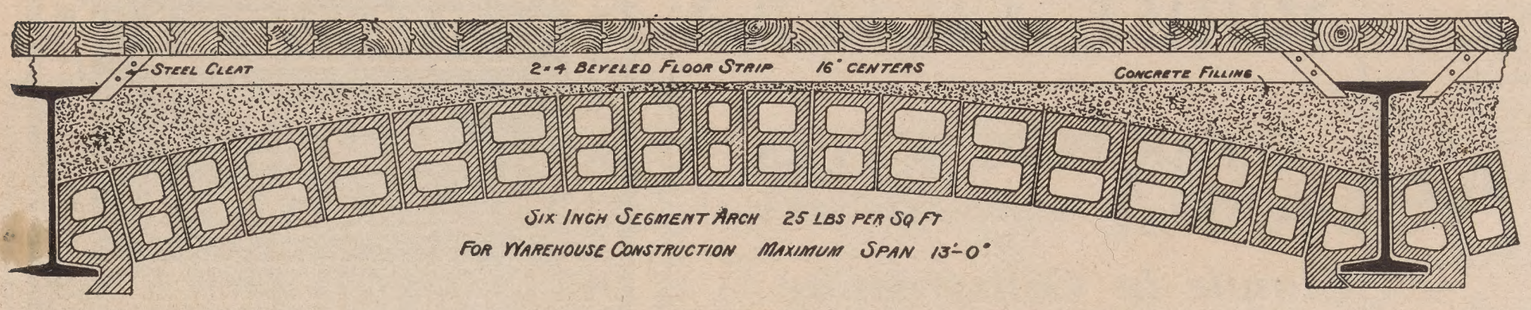
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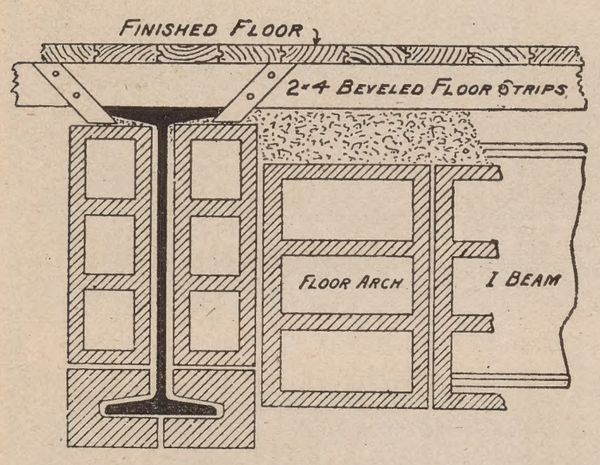

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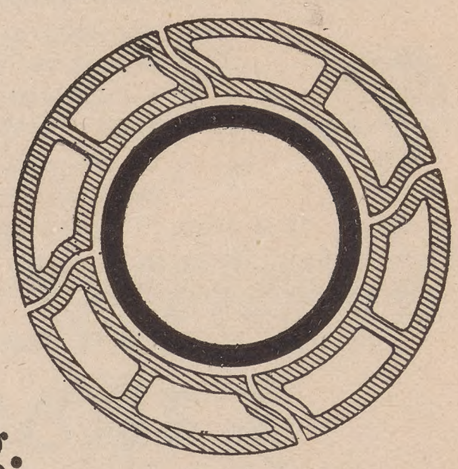

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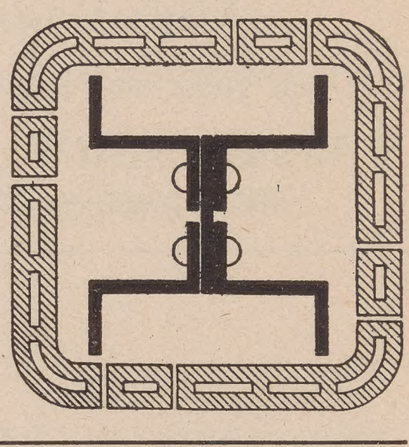

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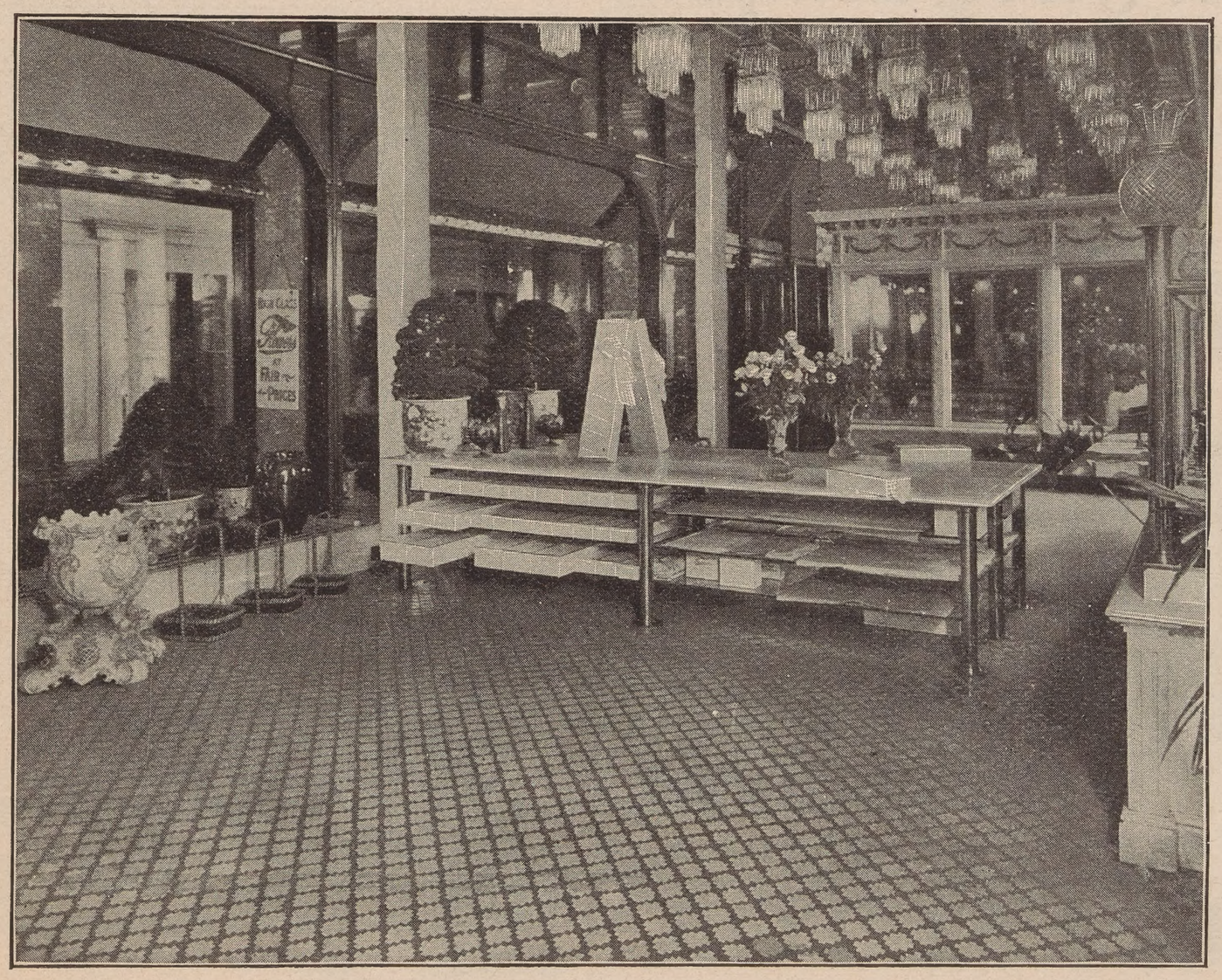

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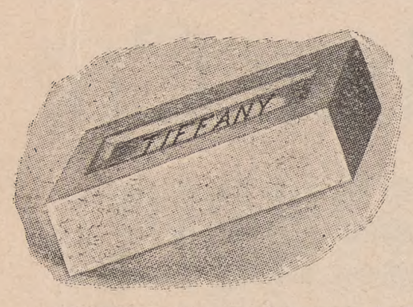

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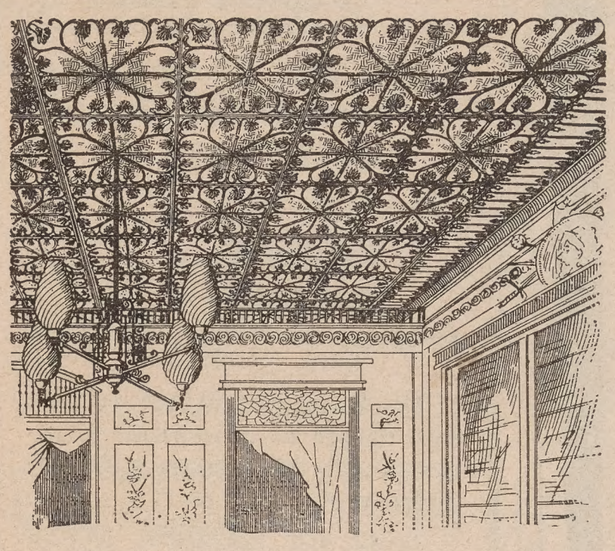

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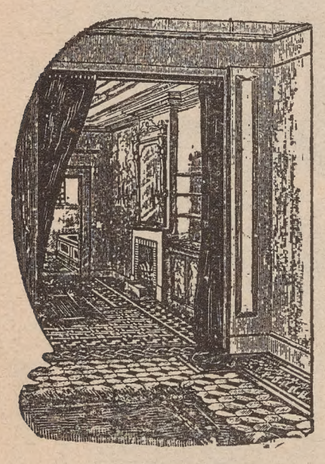

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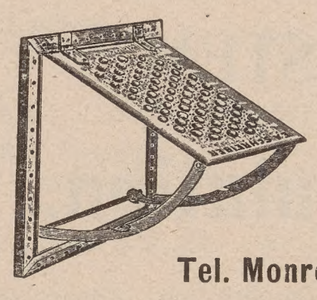

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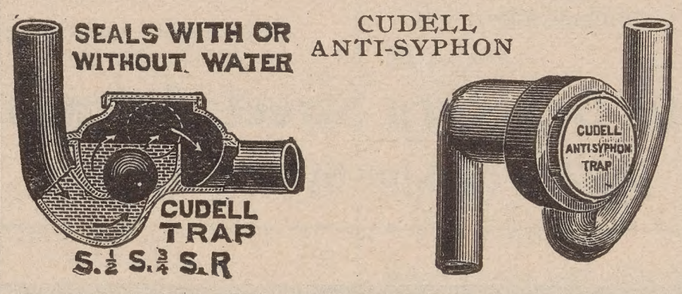

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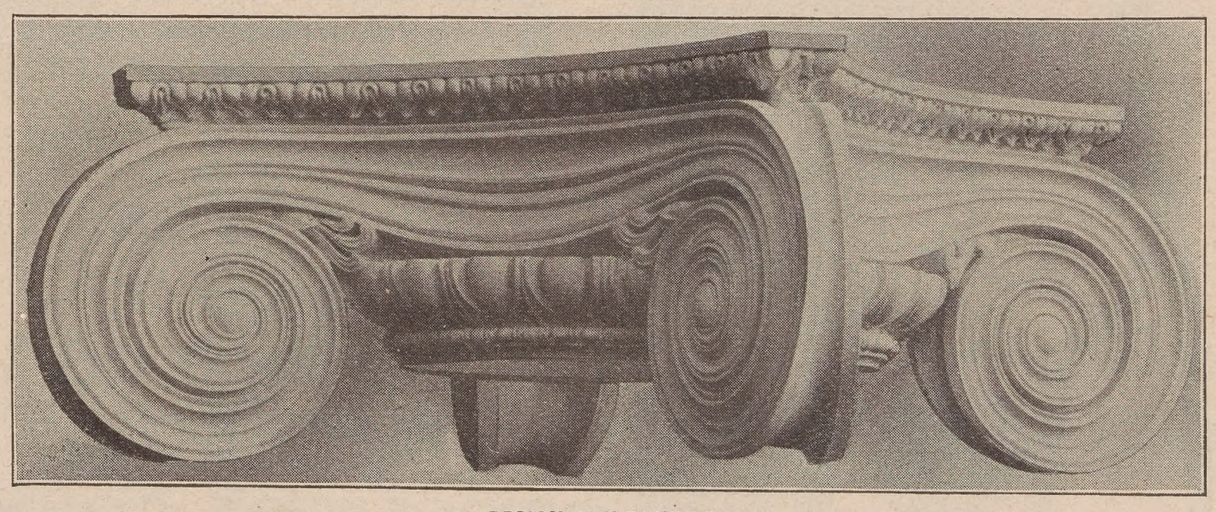

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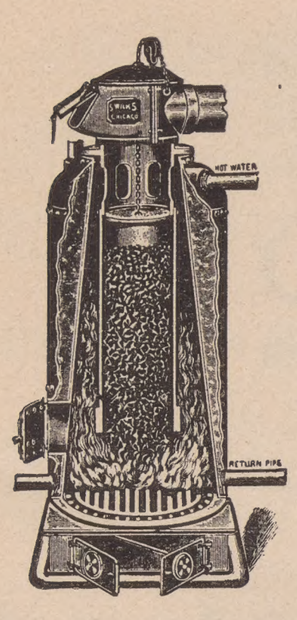

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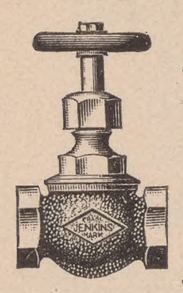

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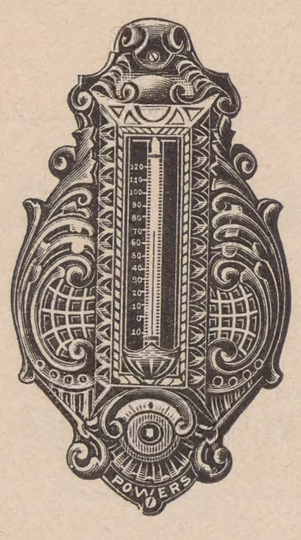

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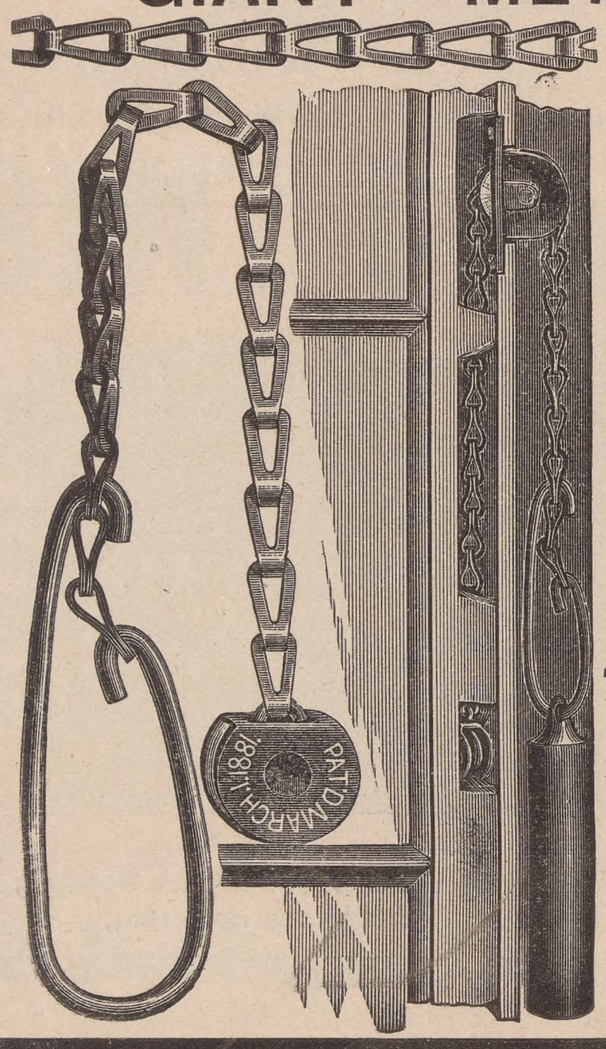

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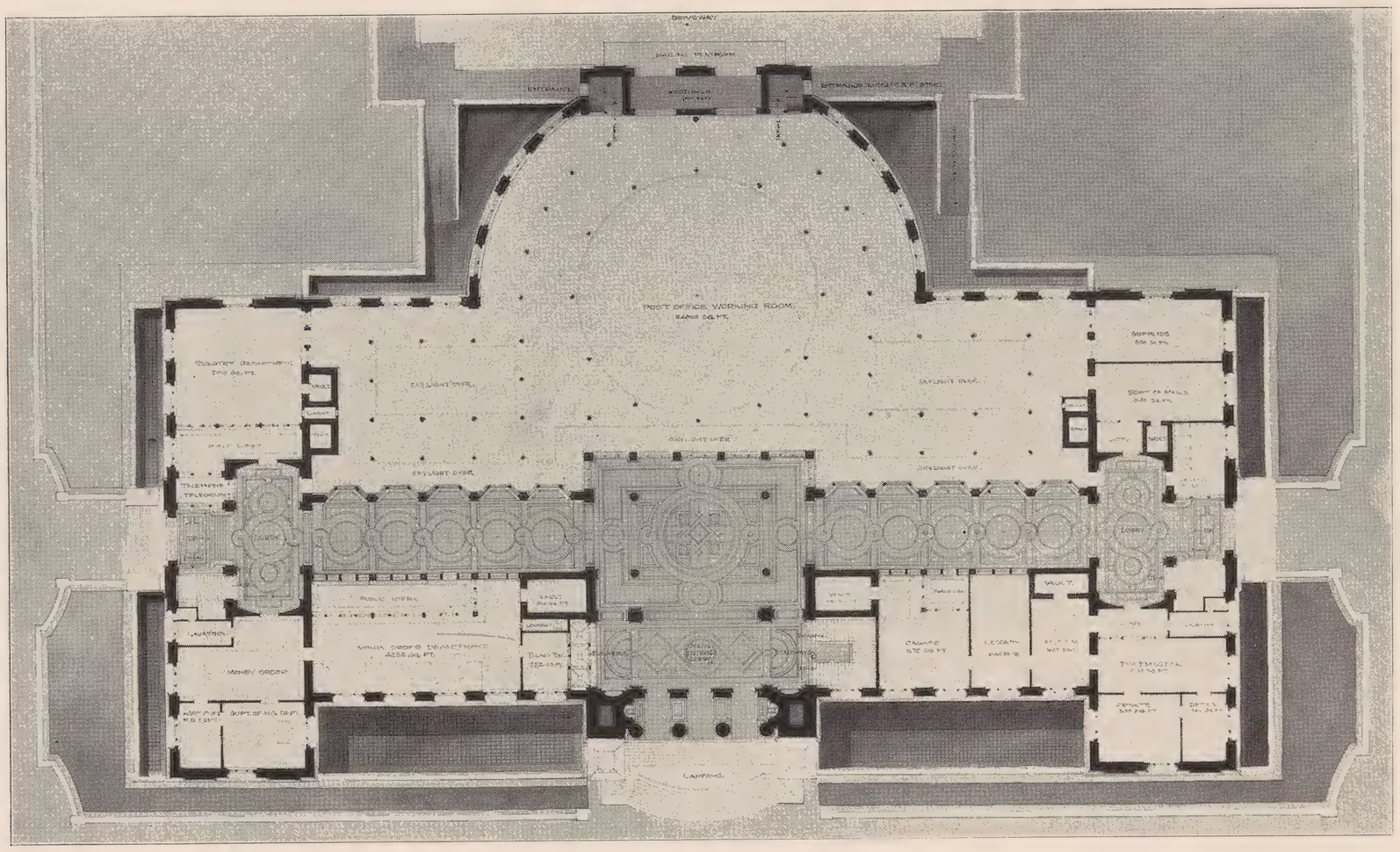

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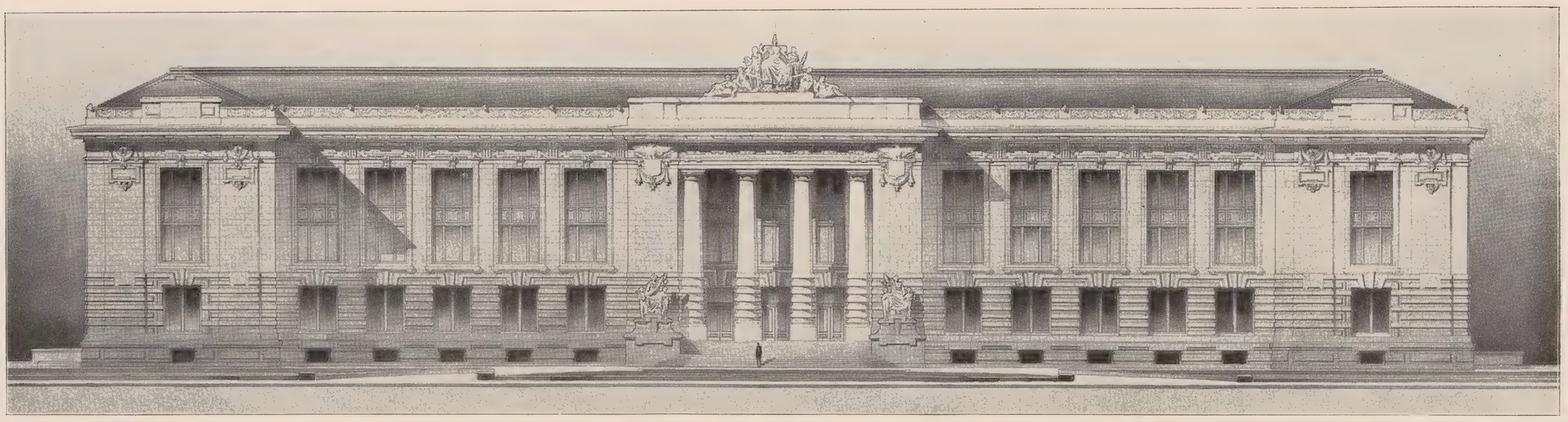

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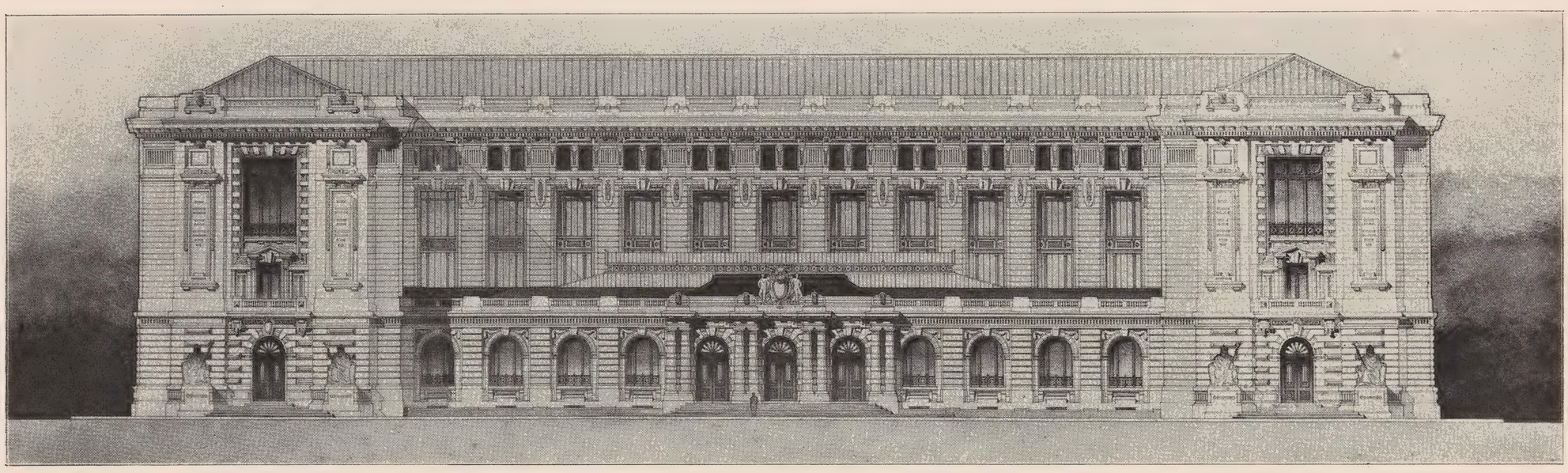

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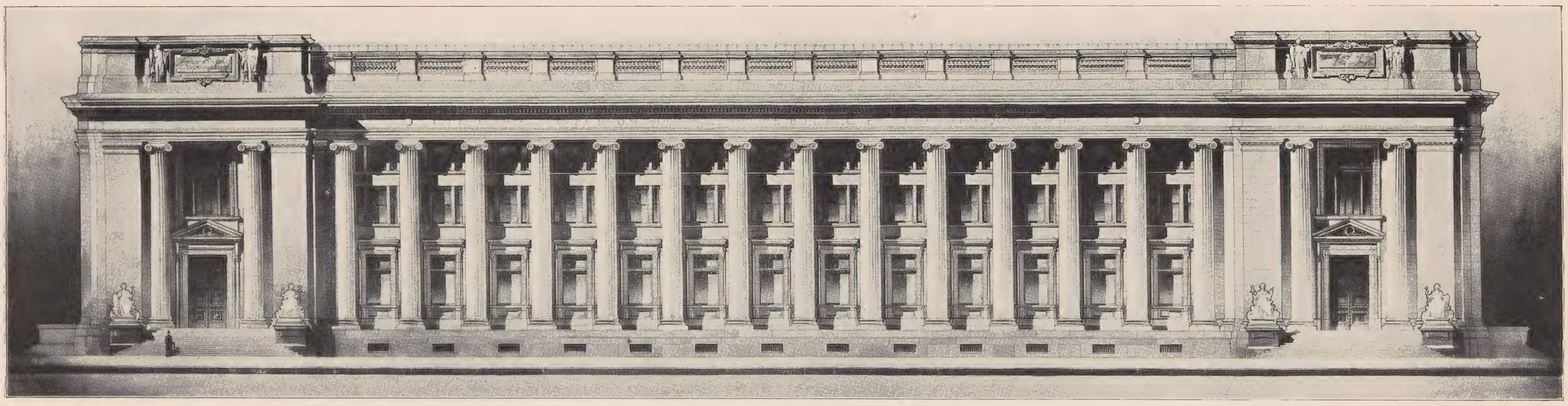

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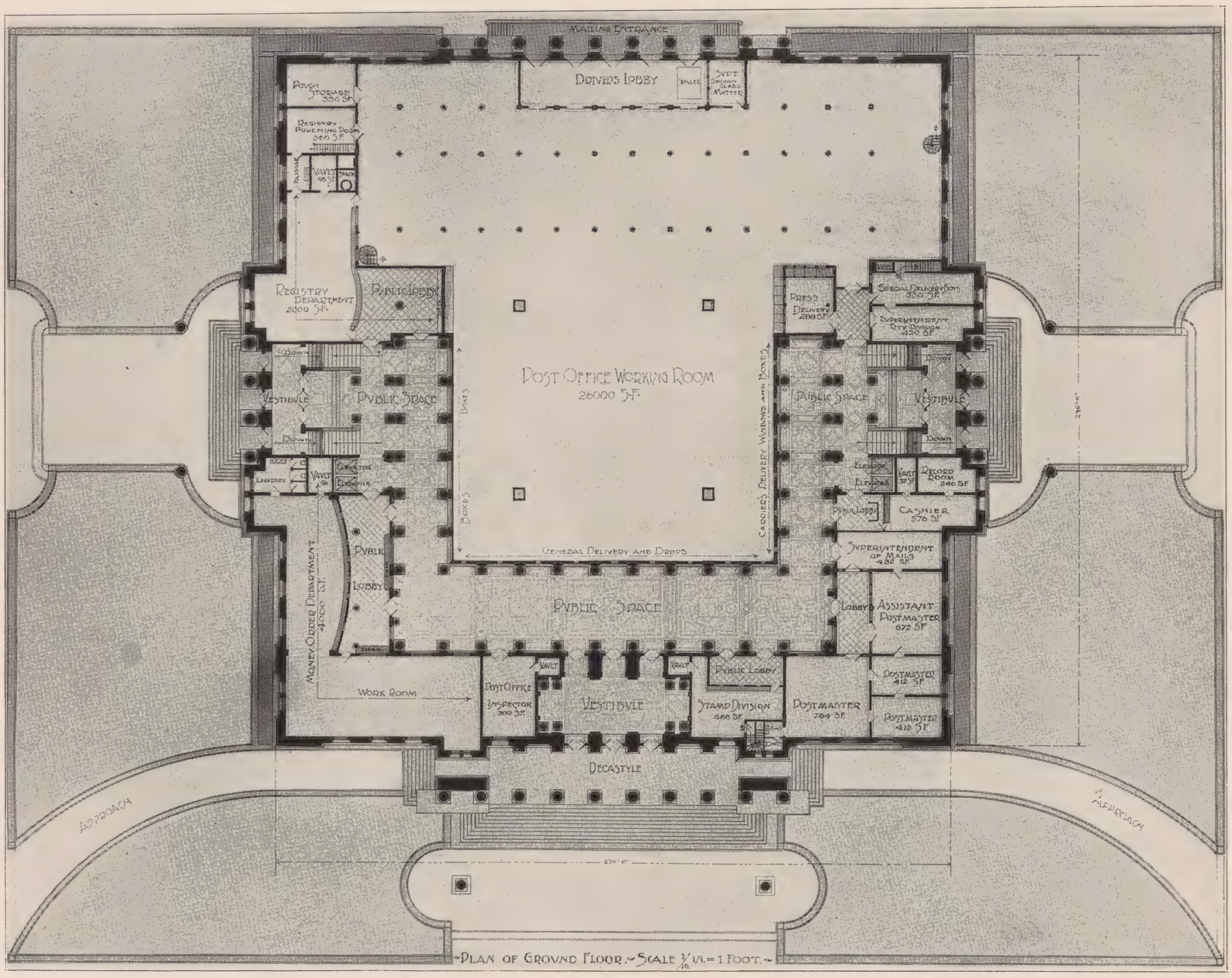

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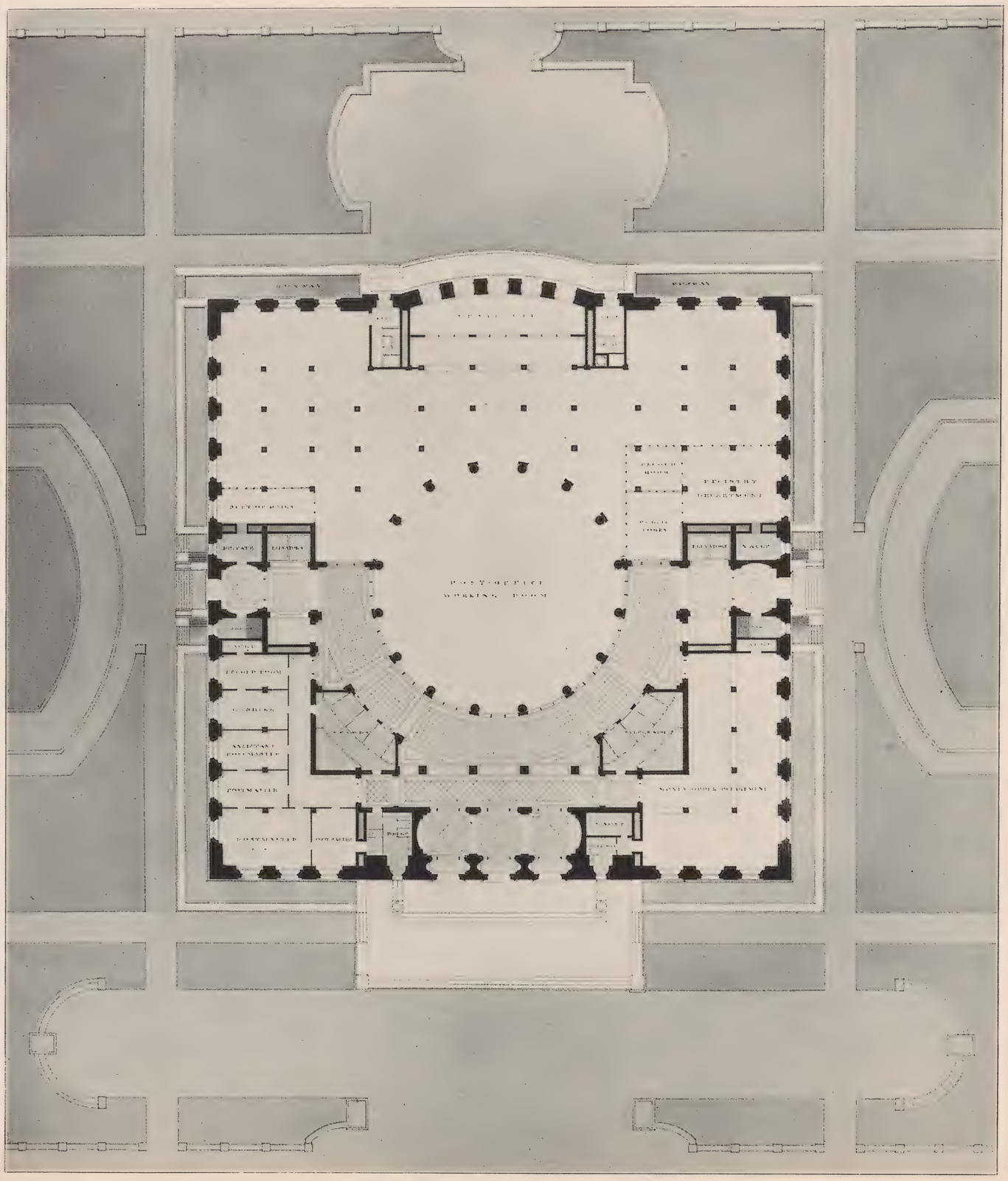

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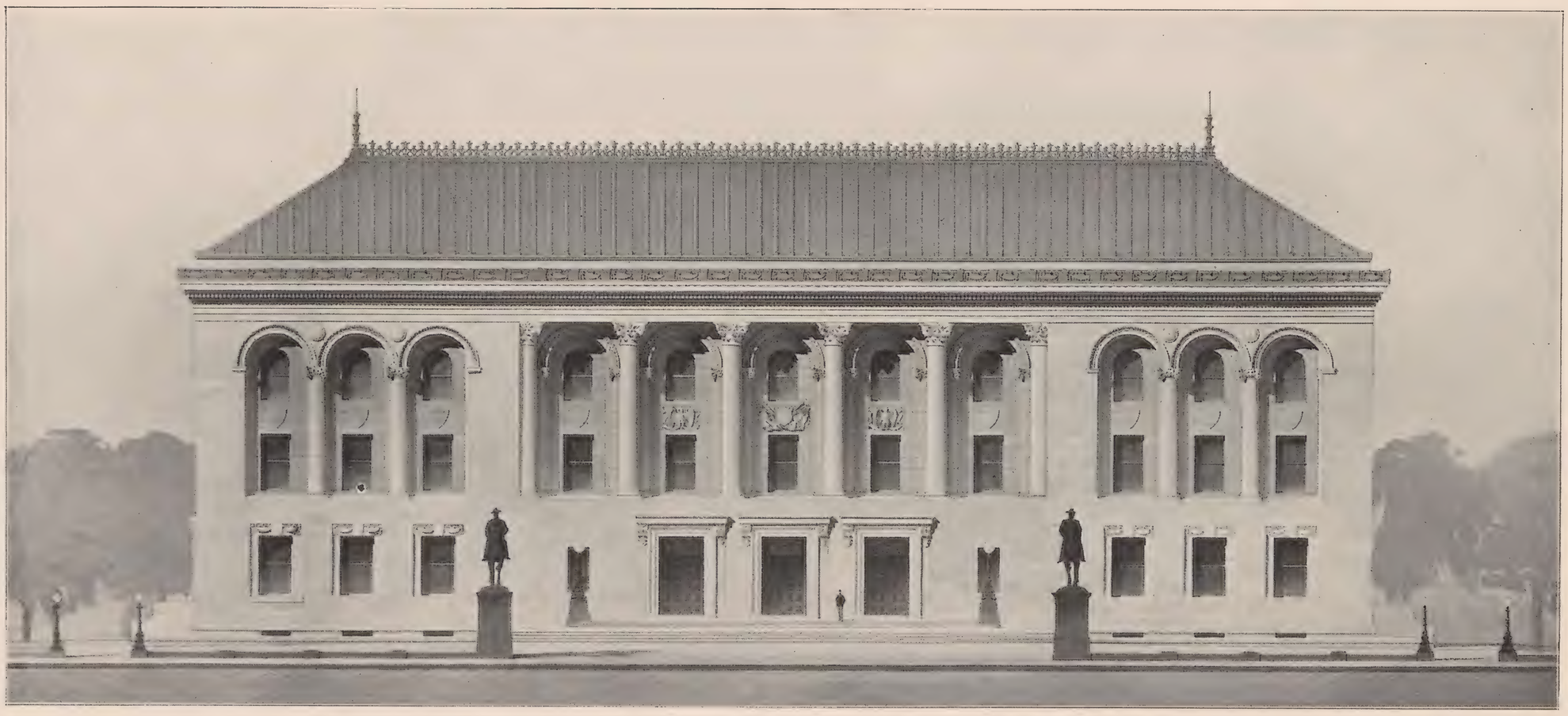

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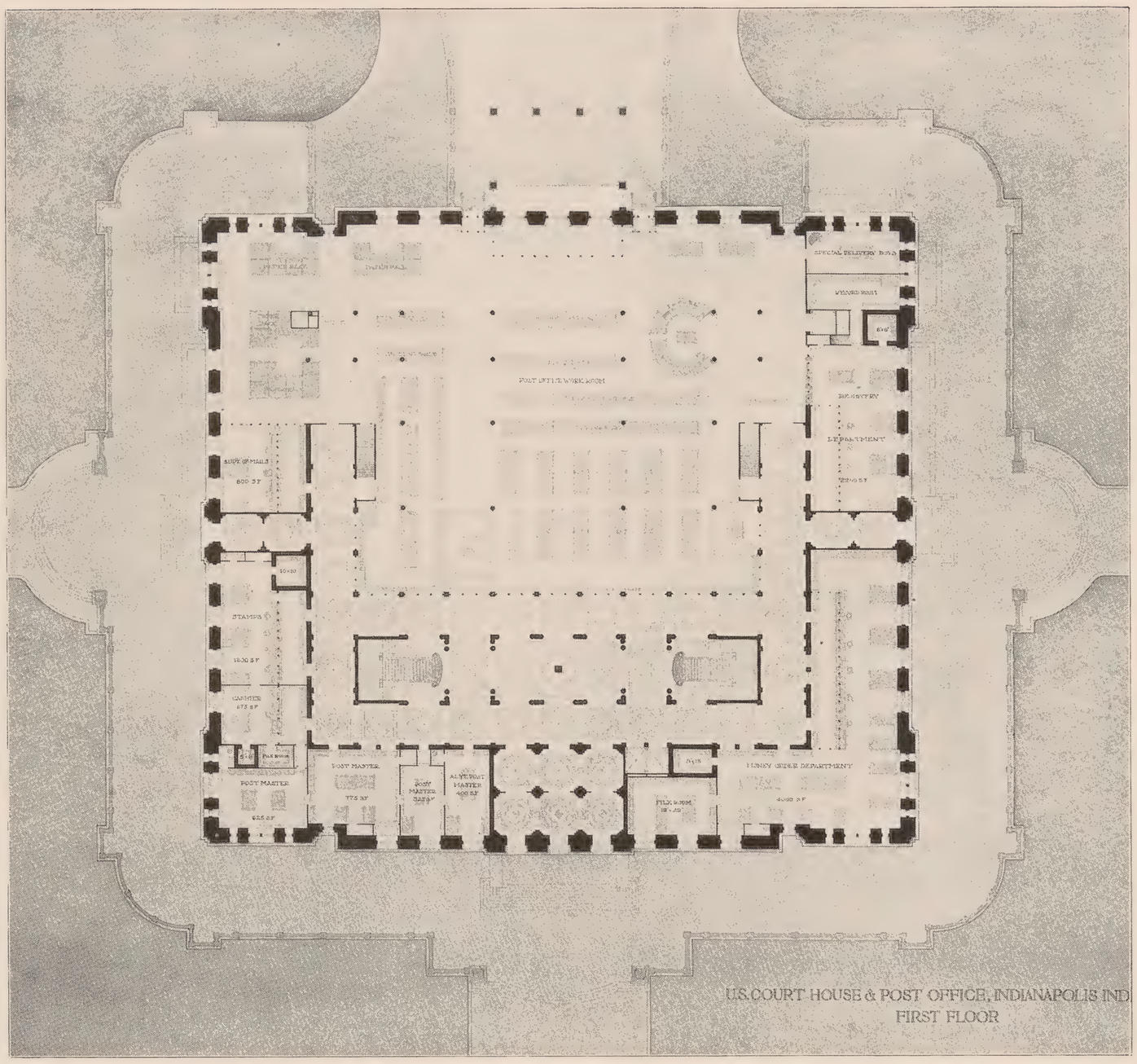

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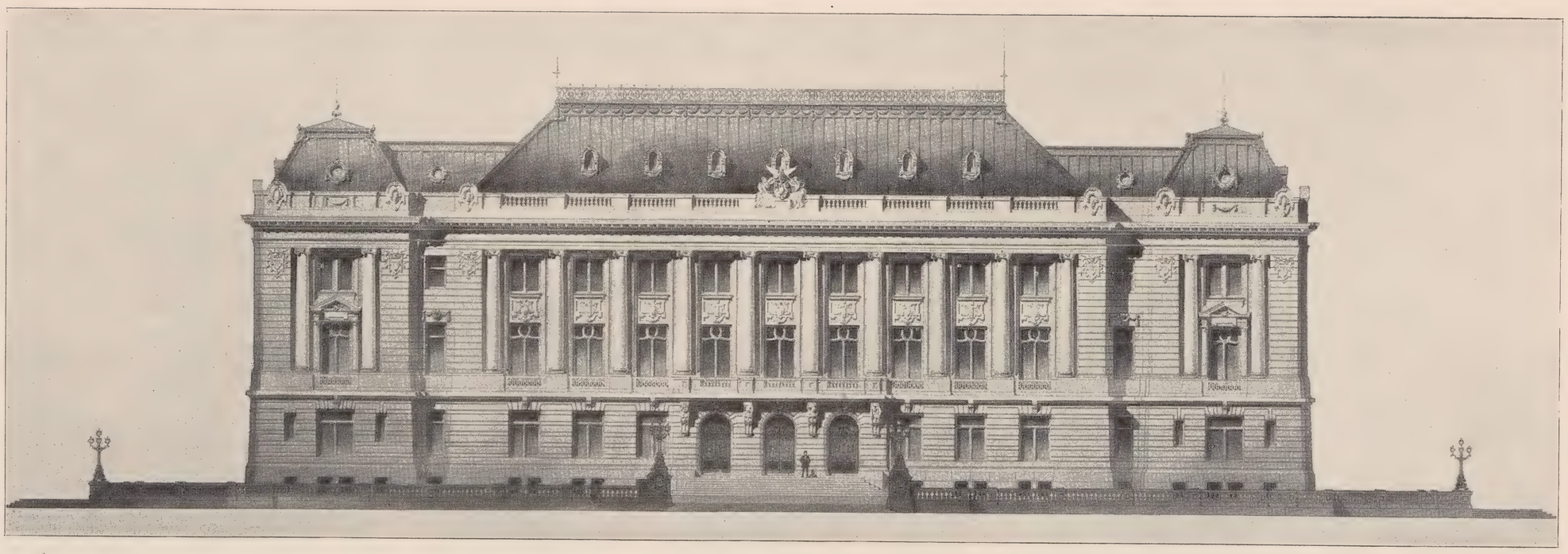

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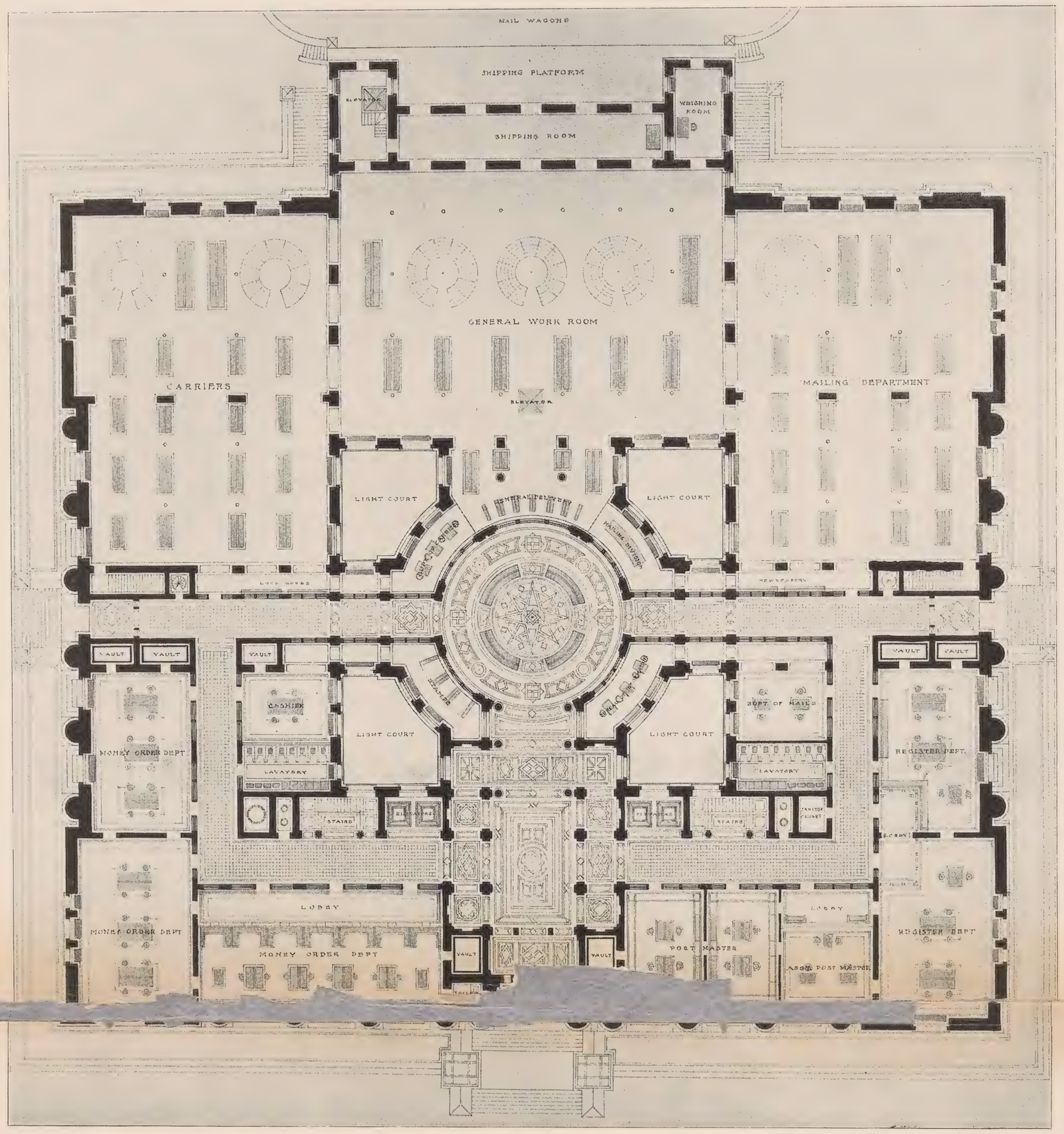

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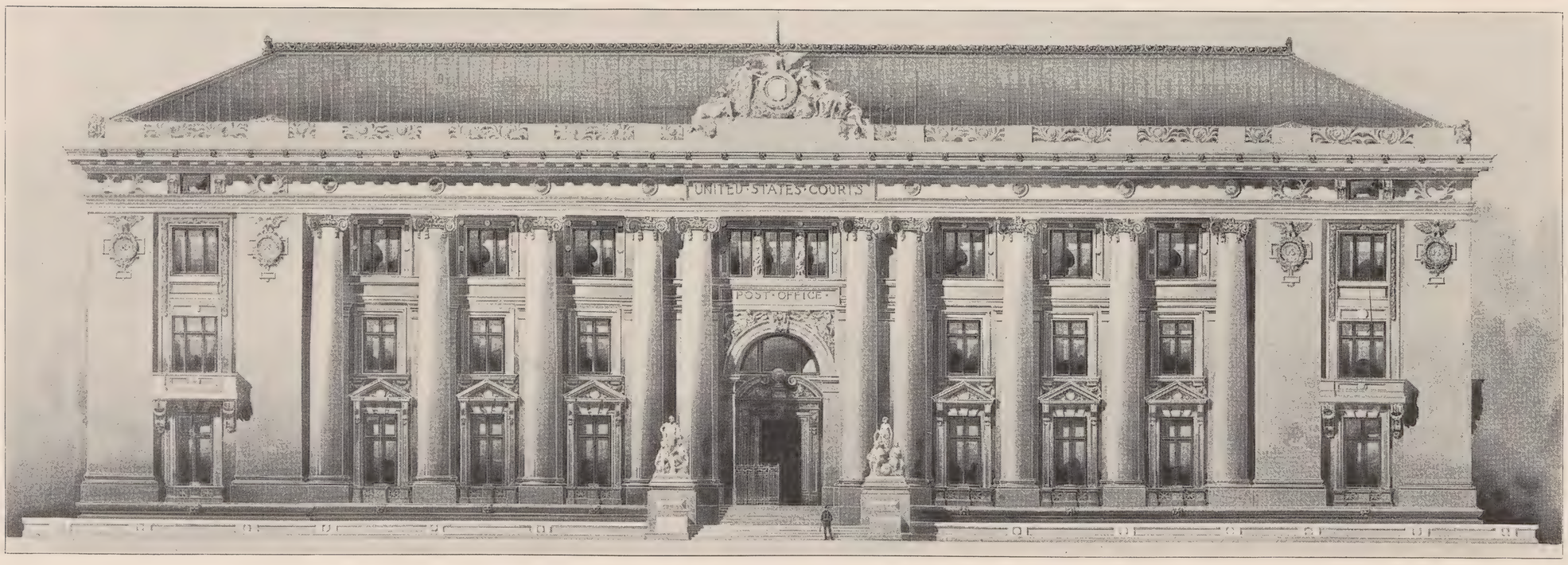

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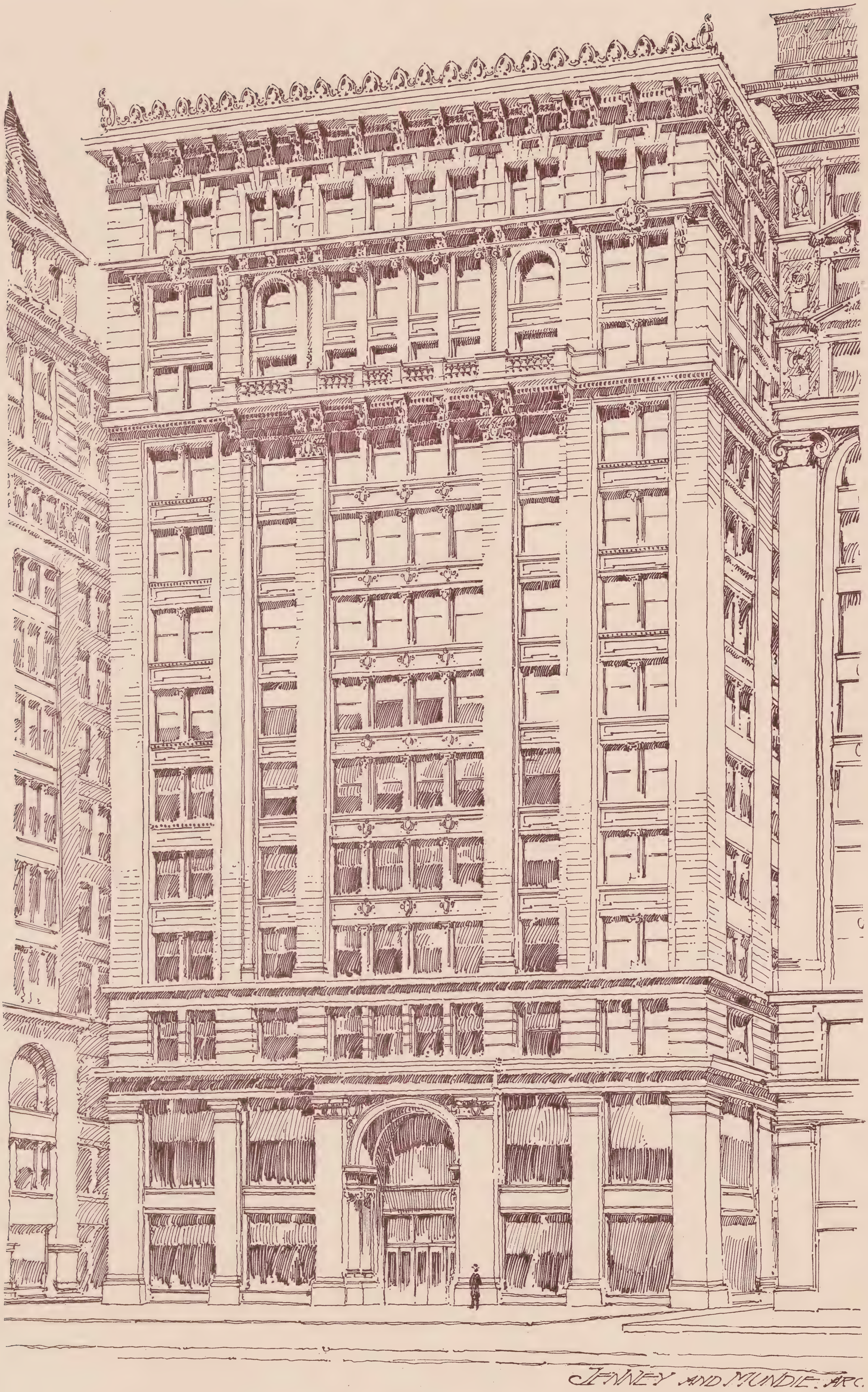

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Permanent Plan for the City of Washington.

Equal in importance with the establishment of the system by which the important public buildings of the country are designed by the architects in private practice, first suggested by this journal in 1883, championed by Congressman Stalkslager, of Indiana, promoted by the active influence of the American Institute of Architects, and finally placed in execution by Secretary Gage, in 1897, is the action of the American Institute of Architects at its last convention in urging the appointment of a commission of architects to consider and present to Congress for approval and adoption a plan for the permanent improvement of the city of Washington. The systematic work of the last convention to secure this result is deserving of the highest praise, and as a result, through its committee, a Senate resolution has been referred to the Committee on the District of Columbia and reported back to the Senate, recommending its passage. The resolution is as follows:

Calendar No. 1897. Fifty-sixth Congress, second session. S. R. 139. [Report No. 1919.]

IN THE SENATE OF THE UNITED STATES, December 17, 1900.—Mr. McMillan introduced the following joint resolution, which was read twice and referred to the Committee on the District of Columbia.

January 18, 1901.—Reported by Mr. McMillan without amendment.

JOINT RESOLUTION to provide a commission to consider certain improvements in the District of Columbia.

Resolved, by the Senate and House of Representatives of the United States of America, in Congress assembled, That the President of the United States be, and he is hereby, authorized to appoint a commission, to consist of two architects and one landscape architect eminent in their professions, who shall consider the subject of the location and grouping of public buildings and monuments to be erected in the District of Columbia and the development and improvement of the entire park system of said District, and shall report to Congress thereon the first Monday in December, 1901.

That to carry out the provisions of this resolution, the sum of $10,000 be, and the same is hereby, appropriated, out of any money in the Treasury not otherwise appropriated, to be expended under the direction of the President.

There is no subject upon which the people, without regard to political opinion or religious belief, can so thoroughly combine as the beautifying of the capital city of the nation. It is the only city that can be made beautiful, for it is the only city where the encroachments of commerce can not come to mar all civic harmony of plan and structure. And now is the time to act. When an army engineer with no knowledge through architectural training can cause to be modeled and exhibited in the White House a plan for the remodeling and practical destruction of that beautiful creation of Hoban, and because he is related to the incumbent President would probably have succeeded had it not been for the vigorous and timely protest of the architectural profession, it is imperative that Congress should put it beyond the power of any but the most skilful architects of our time to even present a plan. With the appointment of the proposed commission, and adequate compensation to them so that they may give their full time and thought to the work, the main intention in the plan of Washington may be preserved, and once adopted, should be made the general lines upon which all future building in the capital city should be planned and located. Every exposition, particularly that at Chicago, has shown the benefit to be derived through a small number of professional men working together, and the people demand that this should be ordered by the Congress and Senate for the permanent architectural security of the city of Washington.

NECESSARY DETAILS IN FLAT DESIGNING.

THE erection of flat or apartment buildings of various styles and sizes, from the tenement house to the expensive flat, has become not uncommon of late. Consequently the proper designing of such structures is of interest to the profession.

The tenement house, by which is meant one that is designed to house the poorest class of tenants, has been so much written about that it will not be here considered.

There are a great number of people whose tastes and desires are large and nice, but whose income does not correspond therewith; it is this class of people for whom it is most difficult to provide and impossible to entirely satisfy, especially if they have been abroad and return filled with admiration for many things they can not afford to pay for.

Then there are the rich people to whom the cost is a secondary object, although not an immaterial one. It is this class, of course, whose business is most desirable and profitable. The very rich do not usually live in flats, but in private residences, and therefore do not here need to be considered.

The principal questions to be considered are the locality of such a proposed building, the kind and financial standing of the tenants expected to occupy it, the dimensions of the lot, and lastly, but by no means the least, how much the owner is willing to expend in its erection; this last is determined principally, if not always, by the income expected to be derived therefrom.

The foregoing matters should be considered and settled upon before the design is undertaken, that is, should be settled as far as it is possible for any business proposition to be settled whose outcome is necessarily in the future. This is a matter that should be, and usually is, determined by the owner, and the less that the architect has to say about it the better it is apt to be for his future peace of mind.

Having settled on the preliminary questions, then undertake the design. The size, shape and locality of the lot to be built upon so largely affect the design that none but general suggestions can be made, and it may be said that there is no better way than to plan each flat as if it were a private house by itself, so far as it is possible to do so; which, however, is never entirely practicable. The question is not how to make the best single flat, but the best set of flats.

Each flat should have a ready and direct access to a front and also to a rear stairway. The farther these stairways are apart the better, and it is well if they can be placed at the extreme ends of the flat. The entrances on the ground floor to these stairways should also be far apart, and if practicable on different streets, or what is better, have the entrance to the rear stairway opening upon an alley.

The entrance and the entrance hall should be as wide as possible, so as to form a reception room or hall where people can be seated while waiting for the elevator or for any purpose. If the hall is necessarily narrow then a small adjoining reception room is desirable.

Many, if not most buildings, have but one elevator, but it is always desirable to have two of them, since an elevator, like any other piece of machinery, is sure to be out of order at times, and it is a great drawback to any apartment building, especially to a high one, for the tenants to need to walk upstairs. It is best to have two elevators, even if but one of them is in constant use.

Another reason for having two elevators is to allow for proper repair. When there is but one, any needed repair is sure to be hurried and likely to be incompletely and not thoroughly done, which may lead to accidents. Besides, the tenants justly complain and sometimes refuse to pay rent on this account.

The public halls on each story should be as short and as wide as is practicable, and also be lighted by at least one outside window. Indeed, the same is true of the private halls of a flat, but not to such a great degree.

The parlors, sitting-rooms, bedrooms, closets, dining-rooms, kitchens, etc., should be laid out as in any well-arranged private residence, recollecting, however, that some of the rooms, as kitchens, baths, etc., should be over each other so as to simplify the plumbing work, the disposal of garbage, etc.

The kitchens should adjoin, or be close to, the rear stairs, so that supplies can be readily received. They may open into stairway direct, or better, into a rear hall cut off from the rest of the flat.

It is well to have a freight elevator at each rear stairs.

The garbage chute should not be too small, for tenants, or rather, their servants, will at times put things therein that they should not; 18 inches diameter should be the minimum, and it would be better even if it was more. 24 inches is none too large. I have known 15 inches to be choked up. This chute should extend full size up and beyond the roof similar to a soil-pipe, and have openings into each kitchen, with proper doors thereto.

Ash chutes have heretofore been furnished, but they have been going out of use since the introduction of gas-cooking stoves. Indeed, for many apartment buildings, it has become a condition of the lease that coal stoves shall not be brought into the building. Gas outlets should be placed for such stoves, also for gas logs or hearths, etc., wherever they are likely to be needed.

Servants' rooms should be provided and made as comfortable and as convenient as is possible. Good servants are not apt to stay where they are not reasonably well provided for. There is no reason why they should, since a good servant can always get employment.

It is quite an attraction to some tenants to have a good large balcony to their flat, especially if it overlooks a park or other open space, but such a balcony should not join with others so that the tenants from the adjoining flats can reach it. On the contrary they must be kept sufficiently far apart to prevent this.

There should be proper provision for janitor service. If a janitor or engineer is to live in the building a proper residence should be provided for him.

It is well to have a broom closet on each story, with conveniences for janitor services. If they can not be placed on every story they may be put on some of them.

For the lighting of the building, of course, electric lights are to be preferred if they are attainable, but gas-pipes should be put in also with outlets at all places where it is probable that any one may desire them. Some tenants have notions of their own which are not common and it disfigures the walls, floors, etc., to be cutting them out for the insertion of new pipes and outlets, to say nothing of the extra cost. Of course, the pipes of each flat should be arranged so as to have their own meter.

In many cities the pressure in the water-supply mains is so low that the water will not reach the upper stories. In such places provision must be made to pump it up — in fact, a little waterworks must be put in for the purpose. Of course it is proper that this should be laid out by a mechanical engineer, but this should be done before the construction of the building commences and the pipeways, position and spaces for pumps, etc., provided for in advance.

The heating of a flat building, especially one with many stories, is usually done by direct steam radiation. There is no objection to this provided that sufficient air for ventilation is supplied, a thing that is seldom provided for, and, if provided for, is more seldom used. It is difficult to find space for the fresh air flues and that is one reason that they are seldom put in.

Each room in the building should have a ventilating (or smoke) flue leading from it; to bring a fresh-air flue to it might be practically impossible, but it does not follow that fresh air can not reach it. If each flat had a fresh-air flue leading into its private hall and each doorway had a transom above it (however small) kept more or less open so that air could pass into the room, the object would be accomplished. It is not even necessary, though desirable, that each flat should have its own fresh-air flue. If air is passed into the public hall and stairways it can pass through a transom over the entrance door and so enter each flat. This air should be heated and forced into the public hall by a fan.

No system of ventilation is worthy of the name that does not furnish an ample supply of fresh, warmed air. It is idle to expect air to pass out through the ventilating flues or vents, if other air to replace it is not supplied. If it is not then the probability is, if air is moving at all, that in some of the so-called vents it is passing downward while in others it is passing upward.

There are of course a number of minor matters to be considered, but for the most part matters which concern building generally and need not be considered here.

THE practical dissolution of the combination of trades unions in Chicago, which has been accomplished through the agreement entered into by the carpenters, ends the unsettled conditions in building which has made construction disastrous for several years.

THE GROUPING OF PUBLIC BUILDINGS IN A GREAT CITY.*

BY C. HOWARD WALKER, F. A. I. A.

(*Continued from page 43, Vol. XXXVI.*)

THUS far these are general considerations applicable to all cities. Their direct application to Washington is now a question in order to make it compare favorably with the great capitals of the world. Let us see what those capitals have done with their opportunities. In most cases they are upon rivers, and have taken advantage of the river banks. In many cases they were walled cities, and when under modern conditions these walls were removed, their places have been taken by boulevards encircling the center of the city. In either and in both cases, public buildings have been placed upon the river embankments and upon the boulevards; in all cases bridges have been made monumental. In addition to this eminences have always been considered as fitting sites for the most noble buildings. In most modern cities in Europe the condition enforced by the already existing remains of the past has made a comprehensive scheme of treatment difficult, and the most that could be done was to make the best of possibilities. Paris and Buda Pesth are perhaps exceptions; in both cases nothing has been allowed to interfere with a broad, well-studied scheme. Overcoming obstacles and adapting conditions are very apt to add an additional charm to results and to produce a more attractive though less formal city. The different capitals of Europe have treated their problems as follows:

LONDON has chosen to make its river embankment and bridges its chief monumental feature, its great secondary feature being its parks. In no case are there fine vistas or impressive avenues in London if we except perhaps Waterloo Place and the Duke of York's column. The river front is its great architectural effort.

BERLIN has ignored its river, the Spree, which, while insignificant, could have been made attractive. There has been an effort made at the bridges. The great avenue, the Unter den Linden, is effective when it broadens before the Brandenburg Gate, which is thrown across it. At the other end it spreads into a waste of squares upon which the Opera House, the Palace, the Cathedral and the old Museum are placed with little regard to grouping. As they are, however, all important buildings, they make a very effective showing despite their careless arrangement.

Outside the Brandenburg Gate is a long wooded avenue leading through a park to Charlottenburg. At a little distance from the gate, crossing it at right angles, is the new Seigs Allée or Avenue of Victory, with sixteen exedræ on either side, with a marble figure of Prussian rulers in each, and on either side of the statue busts of his principal subjects. The avenue leads up to the Column of Victory, which is in the midst of a great circular place, on one side of which is the new theater and on the other the new Reichstag. The scheme of this avenue is fine, but it is somewhat disconnected from the city plan.

DRESDEN.—There is an effort to make the river effective. On one side is the new Finance building, on the other the beginning of the Bruhl Terrace, with the façades of the Arcadneun and the Art building. The bridges are fine. The commerce of the river has been allowed to remain between the terrace and the stream, and the effect is of incompleteness.

The group of great buildings in the Schloss Platz, the Cathedral, Museum, Opera and Palace, while having little relation to each other, and no consistent scheme of plan, are like those in Berlin, from their importance, and the fact that no mean environment appears more effective.

MADRID.—The river is unconsidered; the Palace alone is well placed and effective.

ROME.—The river is now being edged with embankments and boulevards which some day will be attractive.

The bridges are strong, vigorous and effective.

The magnificent scheme of approach to St. Peters, one of the greatest architectural *tours de force* in existence, is too well known to need long description. The equally fine Plazza del Popolo, with the Prucio at one end and the new bridge leading to a long avenue and to St. Peter's, is the second great piece of architectural planning in Rome. All avenues in Rome have a terminal group of buildings, and its vistas are extremely fine.

BUDA PESTH is exceptional, inasmuch as it is essentially a modern city, and has been laid out upon a well-devised scheme, especial attention having been paid to the river front and to the bridges, and a great boulevard, the Andrassy Strasse, being carried out to the pleasure parks. Upon the embankment only large and important buildings have been erected with long façades; in fact, in the entire length of the river front, over a mile in length, there are but twenty-three façades, so that the importance and length of each can be imagined. In addition to this the embankment is planted with trees, and is devoted to foot passengers only, carriages being stopped at the points where the streets and avenues debouch on the embankment. On the opposite side of the river, in the old town of Buda, rises the Palace, terrace after terrace, finely placed and set.

The Andrassy Strasse has harmonious buildings its entire length, there having been control of the designs of the façades by the municipality.

BRUSSELS.—The old Mediæval Square is one of the finest in Europe, but it has no connection with the plan of the modern city. There are two sets of boulevards — one around the city, occupying the site of the old walls, the other across the city, where the old canal formerly served for commerce. The other set is too far from the center to be important. The cross boulevards are about thirty-five years old, and prizes of from 1,000 to 4,000 francs were offered for the best designs for façades. Many buildings were built from these designs, and the result is pleasing but not especially monumental. There are few effective terminations and vistas. The far-famed Palais de Justice, one of the largest buildings in the world, and certainly one of the worst architecturally, is well placed on an eminence, but with very poor approaches — bare and crude. The Great Rue Royale leading to it has some good façades upon it, but they are juxtaposed to badly designed mercantile buildings, and there is, therefore, no effect of ensemble, as in Berlin, Dresden, Vienna, Paris or Buda Pesth. The Palace is on a parked square, and is mediocre.

FRANKFORT.—Another city with interesting ancient central square, now left at one side, new boulevards taking the places of old walls, and in other respects a city of broad avenues with occasional monuments and fountains; not especially interesting.

FLORENCE.—With its fine mediæval square apart, new boulevards instead of its walls, but without interesting buildings upon them, but with excellent bridges and good embankments on the river Arno.

PRAGUE.—Apart from occasional old buildings, its entire interest centers upon its embankment, its fine bridge, and the magnificent situation of the Cathedral and Hradchin or palace on the heights across the river. The Cathedral is not a great one architecturally, and the Hradchin is commonplace to the last degree, but their size and situation make them most impressive. The bridge is very elaborate, with end towers and arches, and heavy buttresses and high groups of statuary on its sides. It is extremely monumental.

VIENNA has not made much of the embankments of the Danube, though work to that end is now in progress. On the other hand, its Ring Strasse, a very broad boulevard around the city in place of its former walls, is a very fine performance. All the principal buildings are on this Ring Strasse, and as its direction changes every few thousand feet, they are seen at the ends of vistas and at all points of view. They are vast in dimensions and in most cases fine in design. The famous Prado is a great avenue through a wooded park, and like all others of its class — such as the Avenue du Bois de Boulogne, the Thiergarten avenue, the avenue at the Hague, the Cascine in Florence, etc.

PARIS has taken advantage of every niche of its river bank, and by the fine scheme of the Champs-Elysées and the gardens of the Tuileries, terminating at one end in the Arc de Triomphe and on the other end the Louvre, and by the series of radial avenues from the Arc de Triomphe and the Avenue de l'Opera has created a series of architectural vistas unequaled in other cities. The restrictive laws in regard to buildings and the careful control of designs of monumental work in Paris is greater than elsewhere, and the effect is manifest in the streets of the city.

It is apparent that the most attractive cities are those where some broad comprehensive plan of treatment has been conceived and adhered to, and when if poor surroundings or inferior architecture forced itself into prominence, its effect was minimized either by planting out with trees or by interrupting continuous vistas by a monument or building. Also that in many cities the most attractive feature is merely a collection of the most important buildings, even if these are not planned in relation to each other. It is not necessary to be enamored with the idea of magnificent distances. It is not within the capability of human effort to make all things in the range of vision agreeable to the eye. Let us minimize the difficulties and shorten the range of vision. A great city resembles an articulate animal; it is made up of a number of parts jointed to each other. It grows in that way. Each part must, however, be complete in itself, though subordinate to the general scheme. Let us apply this reasoning to Washington. By looking at the old plan of the city it is seen that there was a marked and definite initial scheme. Two great centers were created, one the Capitol, the other the White House; from these radiated the avenues like spokes of a wheel. The main axes, however, of these buildings, which were at right angles to each other, were broadened into great parks, extending west from the Capitol and south from the White House to the river — the park from the Capitol being naturally much larger than the other. It was manifestly first intended to erect important public buildings upon either side of this long park; in fact, they are indicated on the plan. This would have created a great National Court of Honor. In some ways it may be regretted that this scheme was not carried out; in others it may be the better in the future that it was not, as the plan was unnecessarily formal and uninteresting. There was, apparently, never any well considered treatment at the crossing of the axes of the parks. At present the great Monument is then not exactly on either axis, but sufficiently near for all purposes. The scheme went entirely to pieces when it approached the water front, undoubtedly for good reasons, as the water front was not established. This great scheme is still the base for the architectural treatment of Washington. It can not be ignored. It is perfectly apparent from both the Capitol and Executive grounds and from the river. What up to this time has been done with it? It is perfectly evident that the original intention was that the White House should terminate the vistas of New York and Pennsylvania avenues, which vistas are now closed by oblique views of the Army and Navy building and the Treasury building. At this point, therefore, the conditions are changed and fixed. The Exec-

*Paper read before the thirty-fourth annual convention of the American Institute of Architects, held at Washington, December 12 to 15, 1900.

utive grounds are left open and intact to B street. It is well they should remain so. The long park to the Capitol is largely untouched. It is crossed by Third, Four and one-half, Sixth, Seventh, Twelfth and Fourteenth streets, and is thereby divided into the public gardens — Armory Square, Smithsonian grounds, Agricultural grounds and Monument grounds. These have received surface treatment only as natural parks, and no formal treatment even of paths, while it will be remembered the original treatment was extremely formal. The only buildings erected are on the southern side of the park, and beginning at the east are as follows: Fish Commission, Medical Museum, National Museum, Smithsonian building, Agricultural building. They bear no relation to each other, but from east to west are gradually pushed forward toward the central axis of the park. They do not, however, in any way interrupt it or interfere with it, and can be so far isolated by trees that they in no way conflict with each other. So that these buildings may not be disturbed (they are to an extent venerable and with traditions) all treatment of the park up to the Monument grounds should be entirely upon the central axis and confined largely to surface treatment; that is, to central fountains, monuments and formal reaches of path accenting the axis and flanked by statues or exedræ.

I do not know to what extent it is desirable to erect future buildings on these grounds; they are eminently fitted for them, but if they are to be erected they should be placed on the northerly side, opposite the existing buildings and on their cross-axes. When the Monument grounds are approached the problem assumes larger proportions. The Monument is now alone. An obelisk is impressive from its simplicity and size, and is even more impressive from a distance than near at hand. Especially is it desirable in the case of an obelisk of as great size as is the Washington Monument to have buildings near enough to it to indicate its relative scale. All the great obelisks were and are associated with monumental buildings. Those in Egypt were placed before the pylons of the temples. In the Plazza of St. Peters, the Piazza del Popolo, and in front of Santa Maria Maggiore in Rome, and on the embankment in London the obelisks are grouped with architectural backgrounds. There is, therefore, no objection to be made to the erection of buildings on the Monument grounds on the score that they will detract from the impression made by the Monument; they will, on the contrary, enhance it. In what way should buildings be placed on these grounds? Certainly no large masses should intercept the view of the Monument from either the Capitol or the White House; therefore no large masses should be on the axes of these buildings between them and the Monument. This does not, however, forbid the construction of open colonnades or monumental groups on either side of the axes. Toward the river both axes should be brought to an adequate termination. In fact, looking from the White House south toward the river, the problem is not unlike that of the Court of Honor at Chicago, looking from the Administration building toward the lake — only here distances are much more vast and methods of treatment must, therefore, be much more comprehensive.

The chief architectural problem is, without doubt, at the crossing of the axes of the Capitol and of the White House. Here should be the nucleus for future architectural effort, and the Monument is sufficiently great and simple to be in nowise injured by the proximity of buildings. The White House vista will extend to the river; the Capitol vista may or may not, as conditions will decide. At all events, the axis will be cut across in some way at the continuation of Seventeenth street. Between Seventeenth street and the river westerly may be left as park land, securing an uninterrupted and extremely effective view of the new monumental bridge. If buildings should be erected on this land, they should be so placed that they will not intercept the view of this bridge from the Monument grounds. The river bank, southeasterly from the end of New York avenue, admits of unusually fine landscape, terrace and balustrade treatment leading up to buildings on the Monument grounds and effective from the river, and it is difficult to imagine that more space should be required for any future public buildings than is to be found at the corners of the Monument grounds and on the northerly sides of the Agricultural and Smithsonian grounds.

In every American city, without exception, the effect of the public buildings has been lost by their separation and isolation. This is as true of colleges and institutions as of Government and municipal buildings.

The power of correlation of coöperation is as great in artistic effect as it is in practical action. There is a close relation between esthetics and mechanics, and they have been too long divorced.

The concentration of the chief buildings of a city in its acropolis or market place is what has made the architectural grandeur of Athens, Florence, Venice, Buda, Moscow and Paris. Imagine the grouped buildings of these cities separated and isolated in obscure places, and you go far to destroy the wonders of the world. On the other hand, imagine, if you can, the isolated best buildings of New York or Chicago, or of Washington, brought together into one group, and incongruous as they might be they would be worth long travel to see. This, however, it is impossible to compass, but it is possible to consider the fact in future building, and it is also possible to unite existing buildings by arcades, colonnades, or even formal avenues of trees with balustrades and sculpture. It is a mistake to consider these of secondary importance. And we should not too much eliminate foliage. Only the great arteries of a city require unobstructed street surface. Elsewhere boulevards and squares are all the better for having grass and trees, and such planting and setting in connection with public buildings is most attractive. There is, as we know, an unusual opportunity to make our capital compare with the other great cities of the world; the will is not wanting, neither do I believe is the ability to secure the wished-for result.

PRESENT-DAY IDEAL IN ARCHITECTURE.*

MR. GEORGE AITCHISON, R.A., the Professor of Architecture in the Royal Academy Schools, and the designer (among many other beautiful buildings) of the late Lord Leighton's house, devoted an hour at his residence in Harley street one afternoon to the consideration of my question, "Which is the finest building in the world?" To assist our conversation he had two large portfolios brought into the room, filled with photographs and engravings of European buildings which he had seen for himself at one time or the other.

As we rummaged over the contents of the portfolios, Mr. Aitchison successively mentioned, with more or less admiration, the Pantheon at Rome, the Church of S. Maria della Saluta at Venice, Amiens and Milan Cathedrals, St. George's Hall, Liverpool, and the Opera House, Paris. But it was to the Pantheon that his thoughts again and again returned.

"Of course, I am speaking of the interior — the exterior is comparatively insignificant. I admire it mainly because of its exquisite simplicity. In architecture as in literature the art should never be visible. I remember reading somewhere in a book by Anatole France that purity of style was like a beam of light across a room. You can't see the colors in the light, although you know they are there. So it is with the Pantheon — it produces an impression of perfect symmetry, but no effort on the part of the architect can be seen to produce this effect. In the Paris Opera House, on the other hand, beautiful though it is, there is too much labor apparent — the arrangement of the elaborate staircases, for instance, always gave me this feeling."

"The name of the architect of the Roman Pantheon can not even be conjectured?"

"No, unfortunately the Romans were very careless about the fame of their artists, who were mostly Greek slaves, and although making good use of their talents, never gave them the honors bestowed upon successful soldiers and administrators. Until a few years ago it was always supposed that the Pantheon was part of the baths built by Agrippa, but a Frenchman, who had obtained the permission of the Government to make a thorough examination of the building, found bricks in various parts of it that bore the stamp of the Emperor Hadrian. This discovery made it clear that the Pantheon could not have been built before Hadrian's reign, and it is now thought to have been designed as a kind of temple of heroes."

"Isn't it possible that further research, such as this Frenchman undertook, might reveal the architect's name?"

"It is possible that it may be hidden in the stone somewhere about the building, but hardly probable, I think. As I have said, the Roman emperors were indifferent to their architects' reputation. Hadrian himself has got the credit for several buildings, which were probably designed by him only in the sense in which a rich man of today is said to design his own house because he tells an architect what sort of house he wants. The name of only one of Hadrian's architects — Apollodorus — has come down to us, and he is said to have been put to death quite early in the reign because he criticised too severely one of the Emperor's architectural plans."

I appealed next to Mr. Alfred Waterhouse, R.A., the designer of the Manchester Town Hall, the Natural History Museum (South Kensington), the National Liberal Club, and other noteworthy buildings of our time, who shares with three other R.A.'s and three A.R.A.'s the representation of architecture at Burlington House.

"This question — which do I consider the best of the world's buildings?— is one, curiously enough, which has never been put to me before," he remarked at the outset of my chat with him in his rooms at New Cavendish street, W. "I admit its great interest, but at the same time it is exceedingly difficult — I am afraid I shall require still further time for its consideration.

"The names of so many different buildings occur to me as standing for certain qualities. For instance, I might mention St. Mark's, at Venice, for beauty of appearance, and St. Peter's, at Rome, for size. There is another stumbling-block in the difference of styles. When I was a youth, studying the architecture of France and Italy, everybody was for Gothic, and I would hardly look at a Renaissance building, although I have lived long enough to recognize that the Renaissance style has its beauties and merits. But if I were to suggest a Gothic building for illustration in your article, probably not one architect in five hundred would agree with me. No, you must let me think the matter over for a few days."

In a few days, accordingly, Mr. Waterhouse wrote to me as follows:

"Though I have thought about the subject, I have to report that I have come to no decision as to a building to be preferred by me before all others. It seems so difficult to judge of a building on its abstract merits, independently of its associations. Then again, architecture is not merely one of the fine arts. It has to do

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*In answer to the question, "Which is the finest building in the world?" Frederick Dolman, in the *Strand Magazine* for October, gives the answer of several of the best English architects, with profuse illustrations. We reprint extracts from the text with the permission of that journal.

with the necessities and conveniences of life. These have both to be considered, and it is difficult, indeed, to judge between them in making such a choice as you would have me make."

Mr. Waterhouse, it will be seen, had taken the most stringent view of the question I had propounded to him. Of the other architects of eminence whom I had consulted in the meantime I doubt whether more than one or two would have committed themselves to one building as *the* finest in the world. The building they respectively nominated for illustration in this article must be regarded — unless it otherwise appears from their conversation with me — only as exemplifying the highest achievement in architecture which they had seen. In this sense, therefore, I am justified in associating St. Mark's with Mr. Waterhouse's name.

Mr. R. Phené Spiers, F.S.A., F.R.I.B.A., Master of the Architectural School at the Royal Academy, had a chat with me one evening as he presided over his class.

"You ask me," he remarked at the outset, with somewhat forbidding severity, as though I trifled with a great subject, "to make a choice of one building, regardless of time or country. Well, I might mention one of the pyramids, although you would probably reply that the pyramids are marvels of human labor rather than of human art, a triumph of building construction rather than of architecture. I am afraid that the best I can do is to give you a list of twelve buildings which may be regarded as best exemplifying successive periods and styles."

With these words, Mr. Spiers took out a sheet of note-paper from his desk and, with some deliberation over each name, wrote out the following list: The Temple of Thesseus, Athens; Pantheon, Rome; St. Mark's, Venice; Haddon Hall, Derbyshire; Holland House, London; St. Paul's; Maison Carré, Nimes; St. Sophia, Constantinople; Amiens Cathedral; St. Peter's, Rome; Blois Château; Houses of Parliament, Westminster.

"But can you not say which of these twelve you would spare if ruthless fate ordained that eleven were to perish?"

"As I would not have one destroyed I should hardly care to undertake that responsibility. But I daresay in general estimation the first place should be given to the Houses of Parliament — and Sir Charles Barry's work is certainly one of the best among that of modern architects. Mr. Norman Shaw, R.A., has, I believe, measured the whole building, the Houses of Parliament being probably the only modern building to which such a compliment has been paid. But my own dream, my own ideal, of architectural beauty has always been the church, now the Mosque, of St. Sophia at Constantinople, although I once spent a month drawing the Parthenon at Athens."

Mr. Spiers spoke with learned enthusiasm of the "Church of the Divine Wisdom," as the celebrated mosque was originally called when designed by Anthemius of Tralles and Isidorus of Miletus, the Emperor Justinian's architects, about 532 A.D.— of the bold span of the arches and the splendor of the dome, and of the rich variety of the decoration of the interior, with its marble pillars and mosaics.

Mr. John Belcher, A.R.A., had little hesitation in giving his verdict for Greenwich Hospital as an almost perfect example of architectural art. And this notwithstanding the fact that as a young man, when he shared the prevalent feeling for Gothic, Mr. Belcher traveled extensively in Germany; and in recent years, when his views have changed somewhat in favor of the Renaissance style of architecture, he has obtained a first-hand knowledge of the churches and palaces of Italy.

"Greenwich Hospital, or, as it is now called, the Royal Naval College," Mr. Belcher remarks as he sits in his chambers in Hanover Square, "has a most admirable combination of qualities. The building has both external and internal beauty, the grouping is splendid, and it was excellently adapted, I should say, to the purpose for which it was originally erected. Sometimes an American visitor comes to me in London, and I always tell him to go and see Greenwich Hospital as an example of the best in English architecture. For my own part, I am never tired of going to see it. I have drawn it many times, and I have seen it under almost every imaginable aspect. As you know, we have an Academy dinner every summer at the 'Old Ship,' and once or twice, looking at the Hospital in the moonlight from the hotel windows, its misty-gray Portland stone has had as fine an effect as anything in Venice."

"I suppose Inigo Jones and Sir Christopher Wren may be said to have collaborated in the design of Greenwich Hospital?"

"Well, the west wing was built from designs by Inigo Jones in the reign of Charles II., and when Wren received his instructions under Queen Anne he had to plan a building with which this could be incorporated, and in doing this he showed, I think, extraordinary skill. Other architects have also had a hand in both exterior and interior. The oldest part, for instance, was rebuilt early in this century, and the chapel had to be rebuilt after a fire. But Wren's original design has dominated the work of all his successors, and the different features of the building, the four separate blocks and the several quadrangles, the spacious frontage and the varying height, are still in perfect keeping with each other. On the other hand, the interior has suffered from the pulling about caused by the change of purpose thirty years ago from a pensioner's abode to a naval college. The best general view of the building is undoubtedly to be obtained from the deck of a river steamer, and almost every Londoner is familiar with it, I suppose, from that standpoint. But it is necessary to go into the building to fully appreciate its external architecture, to say nothing of the handsome painted hall and other features of the interior."

I remind Mr. Belcher of the saying of one of our distinguished foreign visitors that "the English put their poor into palaces and their princes into poorhouses." The epigram had reference to Greenwich Hospital (when it was a home for superannuated sailors) and Buckingham Palace with its deplorable architecture.

Mr. Belcher, who was a pupil of Mr. Street, R.A., had illustrated his argument about Greenwich Hospital by several engravings of the building, taking them from a large cabinet full of such things. Among these souvenirs of his architectural studies at home and abroad are drawings of some of the many important buildings he has himself designed, such as the Institute of Chartered Accountants in the City, and Lord Eldon's country seat, Stowell Park. I am also interested in one or two of his models, such as the clock tower of the town hall he is building at Colchester, which gives me a clearer idea of the method by which an architect's mental conceptions are translated into bricks and mortar, marble and stone.

It is as an architect of private houses mainly that Mr. R. Norman Shaw, R.A., made his reputation, and not the least interesting of the many he has designed is his own residence in Ellerdale Road, Hampstead, where I had an after-dinner chat with him one evening on the subject of this article.

"My choice," said Mr. Shaw, almost immediately, "is St. George's Hall, Liverpool. I don't see why one should not prefer a building in one's own country if this is possible. I have been all over the continent, and I have certainly seen nothing finer in its way than St. George's Hall, if as fine. Of course, the Palace of Justice, in Brussels, for instance, is incomparably bigger; but St. George's Hall, although less ambitious in its design, is more successful than some of these continental edifices. Its simplicity makes it the more impressive, and, while striking to the eye, the design is full of refinement. Although people generally don't seem to realize it — not even Liverpudlians — we have in St. George's Hall, Liverpool, a building for all time, one of the great edifices of the world."

"Of course, it enjoys a splendid site?"

"Yes, in that respect I suppose it must be said to be exceptional among our English buildings. But, on the other hand, it is to the credit of the two architects, Mr. H. L. Elmes and Mr. C. R. Cockerell, R.A., that they were able to erect a building worthy of so exceptional a site. The original design was by Elmes, who was successful in a competition, but he died before the building was far advanced — killed, it has been said, by the anxieties of the undertaking — and it was finished by Cockerell. It was originally intended to have two buildings — a music hall and law courts — and his plan for a combined building had not been fully worked out at the time of his death. But Cockerell in his ideas was in full sympathy with Elmes, and the building must be regarded as the joint work of both men."

"You have seen St. George's Hall many times, I suppose?"

"Yes, and as recently as last year, when I took my son all round and over it. The first time I saw it was forty years ago — about six years after its completion, when the stone was not so black as it is now. I was visiting the Manchester Exhibition, and I went over to Liverpool especially to see St. George's Hall. It was the day of the Gothic style, of course, and I was then regarded as a heretic by most of my professional friends, who could not understand why I should admire this pagan thing so much. But I stuck to my opinion all the same, and made a point of getting a good look at St. George's Hall every time I went to Liverpool."

"Do you consider the interior equal to the exterior, Mr. Shaw?"

"Yes, I do. Yes, the different parts, law courts and music hall, are well arranged and well adapted to the purposes for which they were designed. The music hall is said to be bad for sound — that is, for the singing voice — but I believe that at first it was only intended to be used for organ recitals. Unfortunately it has been partly spoiled for the time being by some recent addition. I noticed on my last visit that a floor had been laid down for dancing, and this has injured the beautiful symmetry of the proportions, while the fine black marble at one end is now hidden by an orchestra. But these things could be removed in a day or two at the cost of a few pounds, and really do not affect the enduring value of St. George's Hall as our finest example of the Greek style."

Mr. William Emerson, the president of the Royal Institute of British Architects, has enjoyed the advantage of becoming personally acquainted with the principal buildings of India as well as of Europe.

"I returned from India," he told me in his offices at the Sanctuary, Westminster, "convinced that the 'Tâj' at Agra was the finest building I had ever seen. This was twenty-four years ago, and when I revisited the country several years since I was of the same opinion, although I had traveled through all the European countries except Russia and Spain."

"What is it in the 'Tâj' which appeals to you so strongly?"

"The 'Tâj' is difficult to describe in a few words, although I spent a fortnight looking at it, and made drawings of large parts. But photographs give some idea of its unique beauty. The fascination of the building is greatest under moonlight. You feel then that there is nothing to compare with it in Western civilization."

Mr. Emerson, I may add, is by no means the first authority

who, having seen the famous Indian mausoleum, has spoken of it in such terms. Architects who have seen it only in photographs are more skeptical, and attribute much of the enthusiasm it excites to the atmospheric effect of its environment.

"Why not St. Paul's?" was the question with which Mr. Thomas E. Collcutt, the designer of the Imperial Institute and other stately piles, met me at his house in Bloomsbury Square.

"I consider St. Paul's to be the finest Renaissance church," said Mr. Collcutt. "Yes, finer than St. Peter's at Rome. Of course it can not be compared with St. Peter's in size, but the detail is more perfect, and the proportions better. The dome of St. Peter's is dwarfed by the extent of the foreground. Apart from the site, St. Paul's is the more impressive building. And if any nation but ourselves had St. Paul's they would take care that it had a worthy site. If it were in Paris they would clear the ground around it of the drapers' shops and so forth, in order that the whole world might come to see it. You speak of the cost — but the French would take a more imperial view of the whole matter."

"Perhaps a beginning has been made with the widening of Ludgate Hill," I ventured to suggest.

"Well, I am not sure that the view from Ludgate Hill was not better before. The widening was only half done, and I fancy that the narrow glimpse from the bottom of the hill, which I remember to have had when I first came to London as a boy of seventeen, was more picturesque than the larger but still partial view of the cathedral which one now has. Ludgate Hill should have been widened to the whole width of the cathedral front, just as the whole space should be cleared between it and Newgate street, if the beauty of St. Paul's is to be seen to the best advantage."

"How do you think the interior compares with the exterior?"

"It is, perhaps, not quite so good. For one thing, as you know, the cathedral has a masked wall — a thing for which Wren has often been severely, and, as I think, unjustly criticised. I don't like the decoration which the interior has recently undergone — in my opinion the cathedral was best cared for by Penrose when he was architect to the Dean and Chapter. But speaking of both exterior and interior, and notwithstanding that I have seen a good deal of architecture on the continent, I have no hesitation in suggesting St. Paul's. I am glad that nowadays students draw St. Paul's a good deal; in my studio days it was comparatively neglected. I was with Mr. Street, and he always used to send his pupils to Westminster Abbey."

Chartres Cathedral, which is fifty-four miles from Paris, was the choice of Mr. Thomas Blashill, F.R.I.B.A., who lately resigned the position of architect to the London County Council.

"I suggest Chartres Cathedral to you," said Mr. Blashill, in explaining this choice over a cup of coffee in his study at Tavistock Square, "because no other building I have seen has such an interesting variety — it may be said, in its several parts, to illustrate the best in architecture between the thirteenth and the sixteenth centuries. There has always been ample money for the building and maintenance of the cathedral, and it has always been judiciously spent.

"I first visited Chartres in 1871, and I have seen the cathedral many times since. On our continental holidays we have made a point of breaking the journey, not at Paris, where one has a rush night and morning between the station and the hotel, but at Chartres, which can easily be reached in good time the same night."

Mr. Blashill then proceeds to show me some of the numerous drawings which he has made on these visits of various parts of the cathedral. I am also permitted to look into a diary, illustrated by photographs, which he had kept of a French architectural tour. In this he speaks of the "unforgettable" day when he first saw Chartres Cathedral, whose principal merits he sums up as "massive, strong and graceful in outline." He adds that it is "a school of art of the best kind," with its thousands of statues and 160 windows, "the like of them nowhere else to be seen."

"Of course, Chartres is Gothic," Mr. Blashill remarks as I lay down the volume, "and Gothic has gone out of fashion. More's the pity."

Mr. Walter Emden, L.C.C., is widely known as a specialist in theatrical architecture, several London theaters having been built from his designs. But it was of a church, not a playhouse, that he spoke when I called upon him at his offices over Terry's Theater.

"I do not think there is a theater," he said, "which can be quoted as an example of the finest in architecture, and I have seen most of them in Germany, France, Austria, Holland and Italy. On the continent the theaters, of course, have been largely built with municipal or state aid, and some of them will certainly take rank with municipal buildings in this country. But I can not mention one theater great enough for the purpose of your article, not even the beautiful 'Pergola' in Florence.

"There are two buildings I must mention to you — the Palais de Justice, at Brussels, and Michael Angelo's Chapel in Florence. The Brussels Law Courts would be a perfect building, in my opinion, if they had not stuck a crown at the top. Of course, I have no objection to crowns, but a crown at the summit of such a building is atrociously out of place.

"The chapel in the Church of the Medici, designed by Michael Angelo, is very small in comparison with a building like the Brussels Palais de Justice. But although small it contains a great amount of beautiful detail, and every detail is perfect. There is nothing very striking, it is true, about the design — many people probably pass it by without giving it a second look. But then I think the best and most refined building never does 'hit' you, so to speak. In architecture, the highest excellence, in my opinion, is obtained when the style is suited to the occasion and the proportion to the surroundings."

A CODE FOR THE CONDUCT OF COMPETITIONS.

THE following code for the future government of competitions was adopted by the last convention of the American Institute of Architects. It was omitted from the report of the convention last month, of which it was a part of the proceedings:

A competition as a means for the selection of an architect may properly assume one of the following forms:

FORM OF COMPETITION.

A. *Limited* to a certain number of architects, each of whom is invited to take part.

B. *Open* to all who desire to enter or to all of a certain class.

C. *Mixed,* certain architects being invited but others being at liberty to take part.

PAYMENT OF COMPETITORS.

In all competitions the first prize should be the award of the commission to design the building and superintend its construction, and the program should definitely state that the successful competitor will be so retained, and that he will be paid for his services at the rates established by the American Institute of Architects.

In certain cases, however, this procedure may not be legal; then the course to be pursued as to the successful competitor should be clearly stated.

To provide for the contingency of delay or of the discontinuance of the work, the program should provide for a substantial payment to the successful competitor on the award of the competition, such payment to be regarded as on account of the final commissions.

Payments to unsuccessful competitors should be as follows:

In limited competitions each should be paid a fixed amount.

In open competitions prizes fixed in number and amount should be provided.

In mixed competitions the two classes of competitors should be paid in the manner above described.

THE PROFESSIONAL ADVISER AND THE JURY.

It is highly desirable, in the interests of both owner and competitors, that a professional adviser should assist in the preparation of the program, and that the professional adviser or a competent jury, consisting at least in part of experts, should assist in making the awards.

The professional adviser or jury may have full power to make the award, or they may select a number of designs and, placing them in the order of merit, leave the final choice to the owner or his representatives.

Where possible, the adviser or the jury should make a positive report, and in favor of one design, and recommend the employment of its author as architect for the building.

THE PROGRAM.

The program should be so drawn as to form a contract. It should—

a. Name the owner of the structure forming the subject of the competition, and state whether the owner institutes the competition personally or through representatives. If the latter, name the representatives, state how their authority is derived, and define its scope.

b. State the kind of competition to be instituted, and, in limited competitions, name the competitors; or, in open competitions, if the competition is limited geographically or otherwise, state the limits.

c. Fix a definite time and place for the receipt of the designs. The time should not be altered except with the unanimous consent of the competitors.

d. State the limit of cost, if fixed; the desired accommodation, and the conditions of the site.

e. Fix uniform requirements for the drawings, giving the number, the scale or scales, and the method of rendering. As the presentation of a general scheme (rather than of a design perfectly studied in all its parts) is the object of the drawings, they should be of the simplest kind capable of explaining such a scheme.

f. State whether the submission of more than one design by a competitor is forbidden or permitted.

g. State whether the competition is to be anonymously conducted or not, and if anonymously, provide the method.

h. Name the judge or jury or provide a method for their selection. Define his or their power.

i. Provide for the placing out of competition of any drawing which violates the terms, or of any set of drawings whose authors have so disregarded the terms as to deserve the extreme penalty.

j. Provide that during the competition there shall be no communication upon anything relating to the competition, except in writing, between any competitor on the one hand and the owner, or any representative of the owner, the professional adviser or any juror on the other, and that any information, whether in answer to such communication or not, shall be given in writing simultaneously to all competitors. Set a date after which no question will be answered.

k. Fix the nature or amount of the awards or prizes.

l. State, in case the professional adviser or jury is not empowered to make the award, in whom such power is vested.

m. Fix the period of time within which the final decision will be rendered.

n. Provide for sending the decision and a copy of the report of the professional adviser or of the jury to each competitor.

o. Provide that no drawing shall be exhibited or made public until after the award, and not then without the consent of the author.

p. Provide for the return of unsuccessful drawings to their respective authors within a reasonable time, and provide that nothing original as to this competition in such designs shall be used without compensation to the author of the design in which it appears.

That "competitions are a necessary evil and must be recognized," is an axiom voiced by Mr. Burnham, as a preface to the competition code adopted by the Western Association of Architects at the convention of 1885, at St. Louis. At this date, by the adoption of a finally revised code for the guidance of competitions, the Institute has decided that this statement is still the condition of architectural practice in this country. The time was, in the early days of the Institute, when so doubtful were architects upon the propriety of entering competitions that it was deemed proper to appoint a committee to decide whether the subject of competitions should even be discussed before the Institute. There is no doubt that the average competition is time and money wasted for the architect, and in a measure works to the detriment of the client. Of all the members of the Institute we know of but one who absolutely refuses to enter competitions under any circumstances. With those not affiliated with the Institute its members enter competitions with greater or lesser avidity, according to the circumstances surrounding the particular case. The code adopted in 1885 was used with success as a basis for competitions for several years,

and controlled several of the most satisfactory of the time, notably the Cincinnati and Kansas City Boards of Trade, the St. Louis City Hall., etc., but was soon lost sight of. This was mainly through the neglect of the officers of the Institute, after consolidation, to circulate copies among its members and to send a copy to societies or persons whenever it was learned that a competition was contemplated. To be effective, copies of the code should be always accessible in the hands of the individual members, and it should be the duty of the Institute secretary to seek opportunity for presenting the conditions under which it is considered proper for architects to compete. The action of the board of directors at the last convention in regard to certain members, indicates that there are certain conditions under which the Institute deems it not proper to compete.

COMMISSION TO CONSIDER IMPROVEMENTS IN THE UNITED STATES CAPITAL.

THROUGH the action of the committee appointed at the last convention of the American Institute of Architects, consisting of W. A. Boring, of Boston, chairman; W. S. Eames, of St. Louis; George B. Post, of New York; G. F. Shepley, of Chicago, F. M. Day, of Philadelphia; E. B. Green, of Buffalo, and Glenn Brown, of Washington, on January 18, 1901, Mr. McMillan, from the Committee on the District of Columbia, submitted the following report, to accompany S. R. 139:

The Committee on the District of Columbia, to whom was referred Senate resolution No. 139, report the same back to the Senate and recommend its passage.

During the past decade Congress has provided the means for the artistic development of the District of Columbia in a manner befitting the capital city of the nation. The purchase of the Rock Creek and the Zoölogical Parks, the adoption of a permanent system of highways throughout the District, the improvement of the flats of the Potomac, and the creation of the Potomac Park and the extension of certain great thoroughfares of the city of Washington through the misfit subdivisions, and thence to the district line, all betoken the desire and intention of Congress to carry out the original idea of making Washington a beautiful capital city.

Moreover, legislation well begun, but not yet completed, shows that this purpose on the part of the National Legislature is continuous. The proposed speedy completion of the sewer system according to a carefully matured plan; the approaching completion of an increased water supply and the installation of a filtration plant; the plans for the elimination of all grade crossings on steam railroads within the city of Washington, and for the building of adequate railway terminals; the proposed reclamation of the Anacostia Flats; the approaching transfer to the District authorities of the control of the commercial water front of the city; these great projects that are even now in process of being worked out serve to show how comprehensive and varied is the movement now in progress for the development of Washington.

Each of these new enterprises is essentially useful to the health and well-being of the thousands of people who live in Washington, and to thousands upon thousands of people who for longer or shorter terms visit their capital city. With a little foresight nearly all of these improvements may be made to yield pleasure as well as utility, by expending on the plans a comparatively small amount of additional money, provided that expenditure is directed by judgment and taste.

The remarkable success achieved at the Chicago World's Fair, and since repeated on a smaller scale at other like exhibitions, shows how an artistic plan may be devised and carried out so as to be a source of national pride and a means of national education. What has been achieved temporarily in the midst of commercial cities may be realized permanently in this noncommercial capital city.

Washington has reached that stage in its development when a well-matured scheme of development for its parks and boulevards, the location of its new public buildings, and the treatment of its bridges and monuments must be adopted. This necessity has found expression not only in resolutions passed by civic organizations of the District, but also in the expressions of public men and the public press throughout the country, and especially in the discussions of the representative association of the architects of the United States.

The resolution herewith recommended to the favorable consideration of Congress was drawn after a careful consideration of the subject on the part of this committee and representatives of the Institute of American Architects, and it has the express approval of the Board of Trade and the Business Men's Association of Washington. By its terms the President of the United States is charged with the duty of selecting two architects and one landscape architect, each eminent in his profession, to consider and report to Congress a general plan for the artistic development of Washington, the details of such plan to be worked out as may be provided later and as Congress may order. A sum sufficient to cover the expenses of such a commission is provided.

The committee has assurances that the services called for by the resolution would be rendered willingly by men who have attained the highest rank in their professions, and that the President has but to make the request of the very best of them to receive a quick response dictated by a patriotic desire to place their experience and abilities at the service of the country in beautifying its capital.

Experience at Chicago and elsewhere has shown that the best results are attained by a small commission of professional men working together; for the object is to secure expert testimony on a question with which experts alone are competent to deal.

The dignity and grandeur of the Capitol, the graceful and satisfactory proportions of the White House, the classic simplicity and lasting beauty of the older public buildings, and the admitted excellencies of the original plan of the city of Washington (excellencies we are now endeavoring more completely to realize) all come from the employment of trained men, selected and directed by the President of the United States. It is these precedents that the resolution seeks to follow.

A statement prepared by Mr. Glenn Brown, the secretary of the Institute of American Architects, is appended, as follows:

"The original plan of the city of Washington was matured by Peter Charles L'Enfant, after studied investigation of the site by George Washington and himself, and after a careful consideration of the existing as well as many proposed plans of the Old World cities. In the preparation of this plan the location of the buildings and parks were mapped out on broad and effective lines, so as to attain harmony as well as utility in grouping the whole scheme into one unit.

"Prominent points were selected for the principal buildings and proposed monuments. Stretching from the site of the Capitol to the site of a proposed monument, the broad reach of the Mall was planned, and crossing at right angles to this site was the axis of the Executive Mansion and park. Radiating streets from central points with buildings or monuments at the end of pleasing vistas formed another feature of special beauty. The fundamental idea of the scheme was a dignified, formal and artistic approach and setting for these principal architectural monuments.

"The plan does not appear to have been copied from any existing city. The radiating streets and vistas of modern Paris were all devised under the two Napoleons, and L'Enfant's and Washington's plan was drawn in 1791.

"The plan of the streets with their noble vistas and the outlines of the park system were executed, and the Capitol and Executive Mansion were built on the sites selected. From this point in the development of the city of Washington to the present day, the idea of a general and harmonious scheme seems to have been forgotten, and the landscape of each section of the Mall has been treated as if it were an individual park and had no bearing or effect upon the Capitol, Monument, or Executive Mansion.

"Although these parks may in one or two instances be beautiful in themselves, the object and end of the original designer has been ignored, and the country has lost the opportunity of seeing one of the grandest architectural and landscape effects which has ever been devised.

"The general design suggested buildings on the north and south of the Mall which was evidently intended to be an open space, with boulevard ornamented with planting, sculpture, and objects of art, similar to the grand openings in Versailles and Fontainbleau, which gives such magnificent views of the buildings and forms such a far-reaching vista of exquisite beauty.

"Instead of following this grand scheme as devised, our Government buildings in Washington have been located wherever whim, fancy, or local interest dictated at the time of their erection. The effectiveness of vistas on the avenues has been destroyed; the utility, unity and grandeur of massing or grouping such structures has been ignored, parking destroyed, and the building of noble structures scattered without design or reason. This is much to be regretted, as the money expended on such buildings could have easily produced unsurpassed effects.

"The early Presidents — Washington, Jefferson and Madison — took an active and painstaking interest in the design of our early buildings, as well as in the general plan of the city. Being cultured men, they in no instance failed to search out and employ the most talented men in the profession to take charge of Government work, and did not fail to insist upon adhering to Thornton's plan of the Capitol, Hoban's plan of the Executive Mansion, and L'Enfant's plan for the city. They did not seek for novelty in details, but strenuously insisted on the execution of the work in accordance with the academic forms of architecture as practiced in that day.

"In after years the buildings and park treatment were delegated to separate individuals, who appear to have thought their own project the only one to be considered, and all unity of effect has been lost. Since the time of L'Enfant we have added to the park system the Riverside Park by reclaiming the flats, the Zoölogical and Rock Creek parks, and the Arlington estate, on the south side of the Potomac, by purchase.

"We now need for Government and municipal service many new structures for Washington city. The old park system is undeveloped except in limited places, and in no instance with reference to the buildings. The new park system is undeveloped, and the sites for contemplated buildings, bridges and statuary are unselected.

"The proper grouping of buildings so as to expedite the work of the various departments, to attain prompt and easy communication between departments of the Government in which business requires frequent interchange of duties, is as important as a system of grouping to attain artistic effect. The Executive Departments should be of easy access to the Executive Mansion and to each other. The various scientific departments should form another group, the courts probably another group, and buildings necessary for the convenience of Congress should be grouped in connection and harmony with the Capitol.

"Now is the time, on the hundredth anniversary of the foundation of the Capitol, to consider the propriety of another plan on which future buildings shall be erected, by which parks shall be laid out so as to enhance the effect and beautify the buildings, and by which grouping of monuments may add to the effectiveness of the whole. Now is the time for a general plan for connecting the park system, as well as devising the broad principles on which all parks shall be treated, which shall have a formal treatment, which shall be treated broadly for river and distant effects, and which shall be treated naturally because of their natural and picturesque beauties. To attain this end we feel that it is necessary to put the method of securing, selecting and supervising such a scheme in the hands of a body of men eminent in the professions of architecture and landscape architecture, as this work is purely a question of artistic judgment in the departments of architecture and landscape treatment.

"The artists of this country have shown themselves capable of producing effects surpassing those of other nations in the temporary work at the World's Columbian Exposition, where the work was laid out and carried into execution by a board of architects, landscape architects, and sculptors. It is a sad commentary on our present methods that we have in Washington little work by the architects, painters or sculptors who have accomplished results on a par with similar artistic productions in other portions of the world. While in the earlier periods of our history the various classes of work in Washington were always represented by the most distinguished men in their various branches, in recent years our men honored abroad have been but rarely honored in our capital city.

"By a commission of the character called for in this resolution we would have a body capable of selecting the designs, or the men who would be most capable of producing the effects to be desired.

"The opportunity is too great to be cast aside. No country has a building more noble, grand or beautiful than the Capitol, a shaft more imposing than the Monument, a free space between these buildings greater than the Mall; with such an opportunity to treat it so as to enhance the effect of the Capitol, the Monument and the Executive Mansion! No country has such a monumental structure as the proposed Memorial Bridge; let this be located so as to enhance most effectively the treatment of the Mall.

"There are few more pleasing bits of landscape than the broad Potomac, stretching south of Riverside Park, with the hills of Virginia and Maryland on either side, with the beautiful colors of foliage in spring, summer and autumn. How to treat this so as to enhance and emphasize the natural effects is a worthy subject for the highest genius.

"The National Zoölogical Park and Rock Creek Park are picturesque in the highest degree. Great skill, as well as a love for nature, requires that nothing should be done to jeopardize their natural beauties, but make them accessible and bring them into view, so they may be enjoyed.

"The most advantageous method of connecting these parks needs also careful consideration.

"We believe that the ends suggested in this report can only be attained by the appointment of a commission such as is embodied in this resolution."

A PROTEST AND RECOMMENDATION.

We, the Fine Arts Union of Washington, D. C., composed of delegates from the Washington Chapter of the American Institute of Architects, the Washington Society of Artists, the Washington Architectural Club, and the Washington Water Color Club, protest against any alterations or additions to the Executive Mansion being devised or executed without the examination and advice of an expert commission, composed of architects, landscape architects, and sculptors of national reputation.

We recommend that this commission be appointed by the president of the American Institute of Architects, the president of the National Sculpture Society, and the president of the National Academy of Design.

We respectfully request Congress to take the necessary action to legalize such a commission.

GLENN BROWN, *President.*
T. F. LAIST, *Secretary.*

We, the undersigned, endorse the protest and recommendations of the Fine Arts Union, and urge upon Congress to take action upon the proposed measure:

Municipal Art Society, of Baltimore.
The Chicago Architectural Club, Chicago, Illinois.

Society of Beaux-Arts Architects, New York.
Colorado Chapter American Institute of Architects, Denver, Colorado.
T Square Club, Philadelphia, Pennsylvania.
The Architectural League of New York.
Brooklyn Chapter American Institute of Architects.
The Washington Architectural Club, Washington, D. C.
Rhode Island Chapter American Institute of Architects.
San Francisco Chapter American Institute of Architects.
Boston Society of Architects.
Michigan Chapter American Institute of Architects.
Central New York Chapter American Institute of Architects.
Maryland Historical Society.
The Baltimore Architectural Club.
Cleveland Chapter American Institute of Architects.
The New York Chapter of the American Institute of Architects, New York.
The Worcester Chapter American Institute of Architects, Worcester, Massachusetts.
The Architectural League of America.
The Illinois Chapter of the American Institute of Architects, Chicago, Illinois.
The National Sculpture Society, New York.
The St. Louis Chapter American Institute of Architects.
The Inland Architect.
Buffalo Chapter American Institute of Architects, Buffalo, New York.
Kansas City Chapter of the American Institute of Architects, Kansas City, Missouri.

The Fine Arts Federation, composed of the following societies: National Academy of Design, New York Chapter of the American Institute of Architects, American Water Color Society, Society of American Artists, The Architectural League of New York, American Fine Arts Society, Municipal Art Society of New York, Society of Beaux-Arts Architects, National Sculpture Society, The Mural Painters, New York Water Color Club, adds the following protest:

The Fine Arts Federation has considered and discussed the protest and recommendation of the Fine Arts Union of Washington in reference to changes in the Executive Mansion, of which a copy was sent to them, and has directed me to communicate with you on this subject.

The Fine Arts Federation of New York is in entire sympathy with this protest and desires to support it in every way. It feels, however, that it would be preferable to have the appointment of commissioners made by the President of the United States from lists furnished him by the presidents of the American Institute, the National Sculpture Society and National Academy of Design. Your obedient servant,

Walter Cook,
Chairman of Committee on Architects.

The following resolution was passed by the Washington Chapter American Institute of Architects:

Resolved, That the Washington Chapter American Institute of Architects is in sympathy with the protest and recommendation of the Fine Arts Union, and approve the form of Commission suggested by the Fine Arts Federation of New York. Signed: James G. Hill, *President.*
G. O. Totten, Jr., *Secretary.*

PAINTS IN ARCHITECTURE.

AN INTERESTING CALCULATION.

THE *Engineering and Mining Journal* of January 5, in a review of the mineral production of the past year, states that the production of white lead was 90,855 tons, a decrease of about twelve per cent from the previous year's figures, while the production of zinc white was 44,568 tons, an increase of about twelve per cent.

These figures are interesting because of what they reveal as to the paint consumption of the country. Made into liquid paint ready for use, the 90,855 tons of white lead, calculating that 100 pounds of dry lead require 45 pounds of linseed oil, would make about 165,187 tons of paint; while the zinc white, allowing 75 pounds of linseed oil to every 100 pounds of the pigment, would make about 178,272 tons of paint. Adding the two together we should have, not counting other pigments and other kinds of painting materials, 343,459 tons of pure oil paint, consumed during the year 1900 in beautifying and preserving American homes and the products of American industry.

Assuming that a gallon of average ready-to-apply paint weighs 17 pounds, and that it will cover about 300 square feet, two coats (the zinc paint will cover more, the lead paint less), we find that the total of these two pigments as quoted above, represents 40,406,941 gallons of paint, which when applied would cover with two coats of paint, 1,346,898,033 square yards of surface; and since the average dwelling is generally estimated to have about 380 square yards of surface to be painted, this paint would have finished 3,544,468 dwelling houses.

Moreover, the consumption of linseed oil represented by these figures, allowing 7½ pounds to the gallon of oil, may be calculated at 28,809,600 gallons. Allowing an average yield of 18 pounds of oil to the bushel of seed, this oil would represent 12,004,000 bushels of flaxseed; and counting the average yield of seed as not over 12 bushels to the acre, the crop was grown upon 1,182,182 acres of soil.

The paint industry of the United States is a matter of importance, and its magnitude testifies to the high standard of domestic comfort.

Charles Jourdain.

ASSOCIATION NOTES.

MASTER BUILDERS' EXCHANGE.

The annual meeting of the corporation of the Master Builders' Exchange, of Philadelphia, was held at the Exchange January 22, President Stevens in the chair. The president's report stated that there are 195 members, and the financial condition of the Exchange is better than in the preceding year, the floating debt having been reduced $2,343.98. The assets are $166,004.25 and the liabilities $136,374.01, leaving a balance of $29,630.24. The average daily attendance at the Exchange was sixty-five, ten more than in 1899.

A resolution by W. S. P. Shields was adopted endorsing the ship subsidy bill and asking the senators and representatives from Pennsylvania to favor the bill in every honorable way.

A communication from the Allied Building Trades protesting against the employment of outside labor in work done in this city was read, but no action was taken, the communication being read merely for the information of members, in case the subject should come up for approval by the Exchange.

President Stevens said he regretted the closing of the Exchange's night schools, owing to no appropriation having been made by the last Legislature, but that he had assurances from members of the Legislature that they would support and the Governor would sign an appropriation bill for this purpose if asked for by the Exchange.

The following were elected directors, to serve for three years: Charles P. Hart, George Watson, John S. Stevens, David H. Watts, William B. Irvine, Cyrus Borgner and F. C. Gillingham; to serve two years, to fill unexpired terms, George M. Lewis and William Conway.

MOSAICS.

Perhaps there is nothing of more varied use than photography, and in no profession is it of more importance than in that of architecture. This is strongly impressed upon the observer by a visit to the studio of J. W. Taylor, Chicago, the pioneer in architectural photography. His collection of such work is very large and is a fountain of inspiration to the designer and student. Mr. Taylor is unusually well equipped with instruments for the most difficult work in photography. He goes anywhere to take views for architects, designers, students, engineers and business concerns.

Under the title "Westinghouse-Parsons Steam Turbine Reprint," a copy of a paper read by Mr. Francis Hodgkinson before the Engineers' Society of Western Pennsylvania is received. The pamphlet, which contains a clear and practical exposition of the principle of steam turbines and the history of their development in England and the United States, constitutes one of the most interesting and instructive branches of steam engineering. Mr. Hodgkinson, who was identified with the development of steam turbines in England, has, since 1896, been in the employ of the Westinghouse Machine Company, and as he may be justly considered as second only to Mr. C. A. Parsons as an authority on the subject, his pamphlet will be read with interest.

M. Bouvard,* architect of the Exposition, has submitted a report to the city of Paris on the disposition of the Exposition buildings. He recommends that the two art palaces and Alexander bridge remain as they stand, that the palaces on the Invalides be torn down, and the park basins and fountains be distributed along the Seine, the horticulture building kept, and the rest demolished. All other buildings, with the exception of the Eiffel tower, will be torn down and the ground sold as sites for apartment buildings, the construction of which must be in conformity with artistic regulations made by the city. The interior of the Champ de Mars will be converted into a park, with theaters and cafés, on the same plan as the Avenue Champs-Elysées. The disposition of the American pavilion has not yet been decided upon, and it may be sold for old junk.

OUR ILLUSTRATIONS.

Competition Design for United States Courthouse and Postoffice at Indianapolis; submitted by J. L. Silsbee, architect, Chicago.

Competition Design for United States Courthouse and Postoffice at Indianapolis; submitted by Ferry & Clas, architects, Milwaukee.

Competition Design for United States Courthouse and Postoffice at Indianapolis; submitted by Eames & Young, architects, St. Louis.

Competition Design for United States Courthouse and Postoffice at Indianapolis; submitted by Vonnegut & Bohn, architects, Indianapolis.

Accepted Competition Design for United States Courthouse and Postoffice at Indianapolis. Rankin & Kellogg, architects, Philadelphia.

Competition Design for United States Courthouse and Postoffice at Indianapolis; submitted by Andrews, Jaques & Rantoul, architects, Boston.

Competition Design for United States Courthouse and Postoffice at Indianapolis; submitted by Wing & Mahurin, architects, Fort Wayne, Indiana.

National Life Building, Chicago; Jenney & Mundie, architects. First two stories to be of granite, the remaining stories of terra-cotta; cost, $1,200,000.

Photogravure Plate: Residence of F. H. Page, Highland Park, Illinois. James Gamble Rogers, architect, Chicago.

PHOTOGRAVURE PLATES.

Issued only with the Photogravure Edition.

Entrance Gateway, Summer Home of Elmer Grey, architect, Fox Point, Wisconsin.

Summer Home of William Mariner, Fox Point, Wisconsin. Elmer Grey, architect. Views as follows are shown: Exterior view; View from Southeast; Looking Into Dining-room.

Residence of F. H. Page, Highland Park, Illinois. James Gamble Rogers, architect, Chicago. The following views are shown: View of Stairway; View in Living-room; View in Dining-room.

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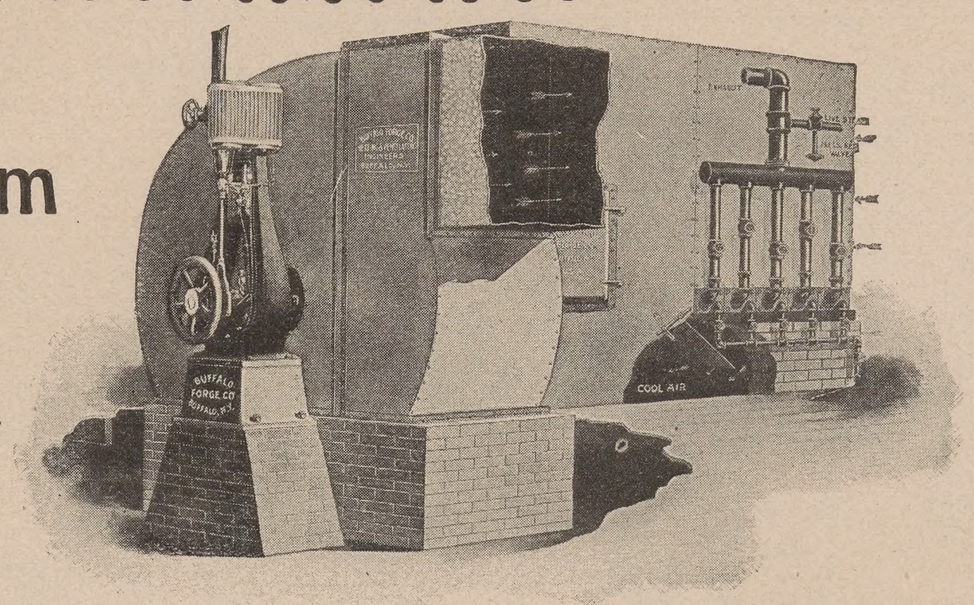

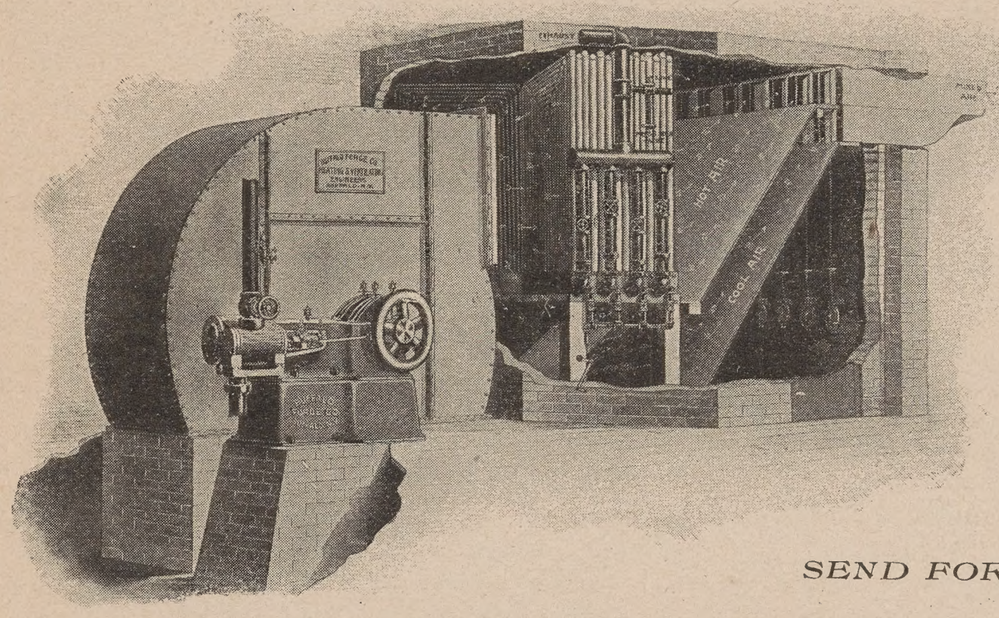

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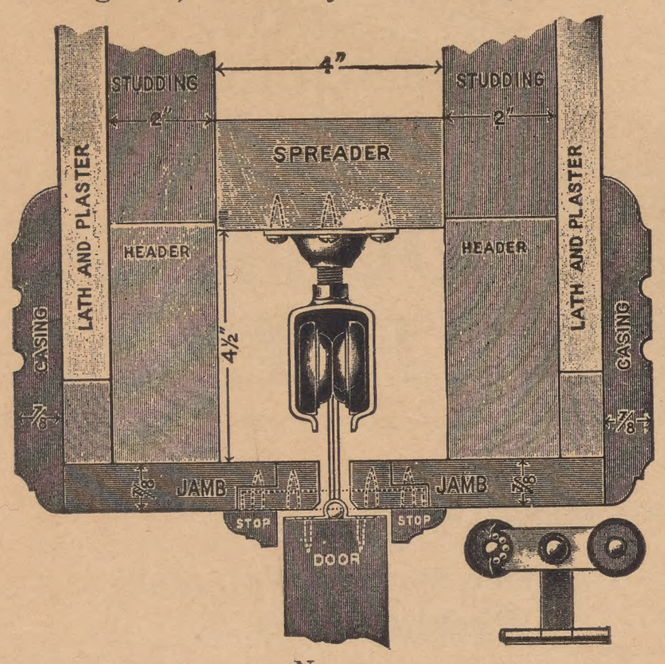
THE INLAND ARCHITECT AND NEWS RECORD

Vol. XXXVII. ADVERTISERS' TRADE SUPPLEMENT. No. 1

NEW HARDWARE SPECIALTIES.

Illustrations are here shown of some of the specialties manufactured by the McCabe Hanger Manufacturing Company, 532 to 542 West Twenty-second street, New York. This firm is the maker of the well-known line of ball-bearing door hangers for parlor, barn, fire, elevator, mill, car and accordion doors. Its No. 2 hangers have been used on the Gould, Astor, Vanderbilt, Carnegie and Rockefeller houses, as well as many of the finest residences that have been built in England, Germany and France. It is



No. 1.

exporting large quantities of hangers, more especially accordion hangers, to England, Germany, France, Australia and South Africa.

In the accompanying cuts, No. 1 and No. 2, is shown a new parlor or house door hanger that will be known as the McCabe No. 2 Special. A feature of this hanger, aside from its intrinsic merit, is the fact that, being made by automatic machinery, created for this purpose, it can be marketed at a lower price than any other hanger the company has previously brought out. It is also putting the goods on the market on the

No. 2.

closest possible margin of profit, trusting to get the volume of business, as they have greatly increased their capacity, and it is their intention to make the No. 2 Special hanger the standard housedoor hanger of the country. To do this, every point has been carefully considered, and the manufacturers claim that they now offer to the carpenter and builder the simplest, cheapest and most durable hanger that can be offered for the money. The carriage has ball bearings, all parts are case-hardened, and with fiber wheels, makes it a practically noiseless hanger. The bearings are constructed with the same care as in a bicycle, thereby reducing friction to a minimum, so that a door hung on these hangers can be moved with the slightest touch. The track is made of

No. 4. No. 3.

cold-drawn No. 13 gauge steel, with a parallel slot having flanges on both sides. The inside surfaces of the track in which the ball-bearing carriages travel are as smooth as it is possible to make them. There is an adjustment on the track so that doors may be readjusted at any time. See cut No. 2.

Cut No. 3 shows their new Accordion Carriage for No. 2 track. Cut No. 4 is a section of track with bracket and plate as used for accordion or folding doors. The manufacturers will be glad to quote prices on application.

PAINTERS' AND PAPERHANGERS' SUPPLIES.

It may be of interest to our readers to know that A. Podrasnik, manufacturer and jobber of wall-paper, and Mr. F. H. Remien, also interested in the manufacture of wall-paper, paints, oils, etc., have formed a corporation under the name of Podrasnik-Remien Company, and now handle everything in the line of painters' and paperhangers' supplies at their large place of business, 75 and 77 Lake street, Chicago, where they will be pleased to meet all their friends at the newly equipped place.

RAILROAD NOTES.

When traveling Northwest see that your ticket reads via Wisconsin Central Railway for St. Paul, Minneapolis, Ashland and Duluth. Convenient trains leave Chicago daily from Central Station, Twelfth street and Park Row (Lake Front). Ask nearest ticket agent for further information. James C. Pond, General Passenger Agent, Milwaukee, Wisconsin.

An address by Joseph Choate, ambassador to Great Britain, on the career and character of Abraham Lincoln — his early life — his early struggles with the world — his character as developed in the later years of his life, and his administration, which placed his name so high on the world's roll of honor and fame, has been published by the Chicago, Milwaukee & St. Paul Railway, and may be had by sending 6 cents in postage to F. A. Miller, general passenger agent, Chicago, Illinois.